

GREAT BROADCAST SEASON APPROACHES.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 8. No. 100.

[Registered at the G.P.O. as a Newspaper.]

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week commencing
SUNDAY, August 23rd.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-
COW, BIRMINGHAM, MANCHESTER,
BOURNEMOUTH, NEWCASTLE,
BELFAST.

HIGH-POWER STATION.

(Davenry.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,
LIVERPOOL, LEEDS-BRADFORD,
HULL, NOTTINGHAM, STOKE-ON-
TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

USE MORE VALVES!

By P. P. Eckersley.

"GETTING ACROSS" THE ETHER.

A Talk with Mr. Bramby Williams.

MY HAUNTING RADIO MEMORIES.

By Sydney A. Moseley.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,
is 1, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times"
(including postage): Twelve Months (Foreign), 15s. 6d.;
Twelve Months (British), 12s. 6d.

Broadcasting Smiles!

By GEORGE GROSSMITH.

PEOPLE are pining for wireless humour. Unfortunately, there is a regrettable dearth of radio comedians, not only in this country, but also in America. Several famous comedians have tried their hand at making listeners laugh, but have acted as if they were on the stage, forgetting that the ear of listeners is not complemented by the eye, as it is in a theatre. Many mirth-makers on the stage rely upon facial expression for fully half of their success. They are likely to fail when they broadcast.

Few people appreciate the importance of the audience to a comedian. Correct timing of the remarks in a joke is often an essential feature, and the speaker takes his cue from his hearers. Their giggles, their silence, and their spontaneous chuckles mean a great deal to him. The audience, in fact, inspires him. One person in the audience laughing is often sufficient to create that humorous atmosphere which leads other people to anticipate fresh humour. But when a comedian stands before the microphone, this valuable effect is absent.

This was illustrated strikingly some time ago when excerpts from a London theatre were broadcast. Leslie Henson found, to his surprise, that his success was due not to the funny things he said, but to what he did! The laughs of the audience were broadcast as well. I suppose I am giving away a secret when I explain that the programme-sellers and stage hands had been carefully instructed to laugh aloud and to maintain silence at

the correct moments! It might be thought that a small audience in the broadcasting studio would help a comedian. But this has been tried and not found of great assistance.

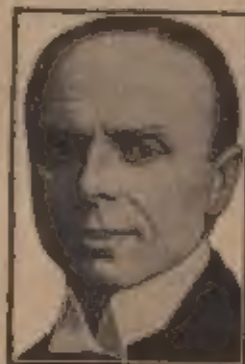
Can humour be communicated by the ear alone?

Many comedians reply with an emphatic "No." That cold-blooded microphone, they say, kills all their enthusiasm. But this is too hasty an answer. It should be remembered that broadcasting is still in its infancy, and many examples might be quoted of wit conveyed by one sense alone.

When cinematograph films were first shown, many folk said it would be impossible to depict humour. And difficulty was experienced for a long time. At length a special technique of film humour was developed, and it is now a specialized study, quite distinct from stage humour.

I have a gramophone record of a man singing a humorous song. The song alone might not cause very much mirth. Yet if you heard it, you would laugh. Why? The reason is that the singer introduces himself with a succession of chuckles and a few remarks about packing up for a

(Continued overleaf in column 3.)



My Haunting Radio Memories.

By Sydney A. Moseley.

As an old music and dramatic critic, and as an impatient highbrow, I confess to having fallen under the spell of several items from the hill of fate which radio serves out to everybody. Surprisingly so? My infant's food was Wagner and Mendelssohn, and early rearing on such food is hardly the right training for a radio enthusiast who seems to expect music and drama which suit his own taste to the exclusion of everybody else's.

The advent of wireless must have brought wondrous feelings to the crowds of enthusiasts who, like myself, used to attend the old symphony concerts with the money we should have spent on lunch. I often wonder what they all say in the seclusion of their radio rooms when the items that used to bring down the house come floating mysteriously through the ether.

Raucous Applause.

For the benefit of history, the British Broadcasting Company should ascertain and write down, while there is time, the emotions that stirred within the breasts of passionate music-lovers when the Great Change took place. For myself, as much as I loved the works of masters as they were performed at the Royal Albert Hall, the Queen's Hall, at Manchester, Birmingham and abroad, one thing was always lacking to make my happiness complete. I longed for seclusion; to be able to relax so as to give full play to the imaginative pictures that the music conjured up.

And—here I may be arousing controversy—I loathed the raucous applause which broke the spell at the end (sometimes before the end) of each item. Surely thousands of music-lovers must now be able to satisfy their soul hunger for the greatest of all arts, under conditions which have been denied to them in the past. Few were able to lose themselves entirely to the spell of music.

Catchy Melodies.

For fifteen years I had hardly missed a concert. Then came a long break, and I wondered if I should ever hear the master music again. With the radio, one's musical youth was born again.

Let me tell you of a few of the items that have haunted me, since I first heard them on the wireless, and the idea might lend itself to an exhaustive list of confidences.

Firstly, let me confess to a broadening of taste. As a highbrow, I do not classify jazz under the dignified category of music.

My young nephew, whose musical career I hoped to influence with Delius, turns on his valves when the Savoy Bands are announced. And I turn mine off! Yet one has to admit that here and there the catchy melodies appeal. One of the first items of this nature which held me was the plaintive, "My Sweetie Went Away," sung in an irresistible fashion as a duet.

Reviving Old Memories.

I heard it late one night, after a hard day's work, and it immediately captivated me. To the astonishment of my friends, who thought I had become a renegade, I purchased it afterwards as a gramophone record!

The strange thing about some of the radio items that haunt me is that a good many I had not heard for years and others seemed entirely fresh to me. For instance, the first time the "Volga Boatman" song floated over the wireless—nearly two years ago, and, alas! since became popular to the point of extinction—it had an extraordinary psychological effect on me. I heard it under the very best conditions. I was alone, sitting on the veranda in a quiet part of the South Coast, and in the gloom heard the song to the accompaniment of the lapping

waves. The effect would never have been so poetical and soul-stirring had I heard it in a crowded hall with glaring lights.

"Songs My Mother Taught Me" (Dvorak) similarly captured me. It requires a particularly sympathetic voice, and in the tranquillity of a Sunday afternoon—through the earphones on this occasion—the song and the singer played on the chords of my musical emotions so that they reverberate to this day.

On a different scale, "Evensong," by Easthope Martin, that I should never have had the pleasure of hearing at all, had it not been for the wireless. Landon Ronald's "O Lovely Night," which I sing to myself when nobody is looking, sent me to bed a-dreaming.

I plead to having had the usual inexplicable prejudice against modern English compositions, but the wireless is educating me to a more reasonable and appreciative frame of mind.

The Inevitable Grouser.

I can hardly suppose that anybody on the wrong side of the thirties failed to live again when the gems of the Victorian musical comedies were given. The songs I had long forgotten and now will not forget are: "The English Rose," "Once Again" (Sullivan), and "Star of My Soul" from the *Griska*. For these ballads, of course, the atmosphere which I have stressed relative to classical work is not so vital. The point is that unless they had been recalled to us, some of us would have forgotten all about them. Now they live again.

To come to a totally different type of radio item that vividly impressed itself on my mind, I would refer to the excellence of the War reminiscences by a popular radio concert party. I do so with all the more pleasure because an inevitable grouser—I do hope the B.B.C. does not exercise itself unduly with his conflicting plaints—"wrote to the papers" deploring the taste of this transmission.

Since I have had some of the varied experience so wonderfully and vividly portrayed by those clever artists, I would like to place on record that nothing—pictures, books, or lectures—recalled as poignantly, reverently, and realistically the atmosphere and incidents of the Great War.

From the Theatres.

I do not forget the innumerable pretty little English songs of yore. If the reawakening to their beauty were the only service rendered by radio, its undisputed reign would have been justified. I found myself humming a hymn in the train last week, and as in my roving career I have not been addicted to hymns, the carriage wondered. And I said simply that it was one of several hymns that I had begun to know.

The declamation by Henry Ainley, of Byron's "Manfred" was singularly appropriate for broadcasting, and haunted me for many a day. Of the transmission from the theatres—without which, in my view, the B.B.C. programmes would have nothing to fear—I often recall with a thrill the last night of *The Beggar's Opera*.

The Wembley items deserve general appreciation for their usefulness—particularly to Wembley! But I must say, as an Eastern traveller, that the bazaar and other Palestine interludes from the Exhibition a week or so ago were extremely well done.

Of the playlets the most haunting was that in which realistic tom-toms were employed. The recollection of this sets me shuddering.

Finally, a personal thrill was the announcement which I heard about midnight at the last Election that I had been defeated in my effort to enter Parliament!

Broadcasting Smiles!

(Continued from the previous page.)

honey-moon? You immediately visualize a humorous situation and expect the man's song to be funny. Humorous writers achieve their effects in the same way. A school teacher asked her class, "What is a ligament?" The only answer came from a small boy with a pointed nose. "Please, teacher," he faltered, "a man who makes the same mistake twice." If you smiled at this old story, it was probably because the preliminary idea of a small boy with a pointed nose being asked awkward questions created a humorous situation in your mind.

To this reason I ascribe much of the success of John Henry and other broadcast favourites. Generally speaking, the first move of a wireless comedian should be to create a humorous personality. When you hear those preliminary laughs on my gramophone record, you imagine a certain personality. In the same way, when you hear John Henry, you picture a Yorkshireman—a funny one, too. The psychology of this appears to be that when an artist has transmitted the impression of a humorous personality, the listeners probably visualize him as a person they actually know. They expect something funny, and unconsciously invest what the artist says with a life it would not otherwise possess. I am not maintaining that clever stories and songs are not essential. They are, and nothing unfreezes a radio or any other audience more rapidly than a good story. But it's the manner of telling the story that tells!

My personal view is that humorous stories told by radio should be delivered much after the fashion set by Helen Mar and several other American raconteurs. There is hardly time to think about what they say. Story follows story in machine-gun succession. "A peppery old colonel on a golf course, after almost fifty frantic failures, turned angrily upon his caddie. 'Look here, said he, 'if I catch you laughing again, I'll knock your head off!' The caddie, who was absolutely fed up, replied, 'I don't believe you could, gov nor, not unless you aimed at something else.' And that reminds me, talking about golfing of an American visitor who asked his caddie, 'Say, don't you ever get any sunshine here?' 'Oh, yes!' was the reply, 'last year it was on a Tuesday!' But that isn't as good as the story of the mother who put her little son to bed and later heard him tiptoeing about. 'What are you doing out of bed, Dickie?' The timid voice from upstairs replied, 'I just got out to tuck myself in!' And mentioning children brings to my mind . . ." And so it continues.

The difficulty of criticizing humour of any sort is the absence of any definite criterion of judgment. Things I say quite seriously occasionally cause other folk to laugh, and very often I cannot suppress a smile when I see events at which other people are looking stolidly. It seems probable that the immediate development of wireless humour will be along character lines; but much consideration will be given to the finding of suitable subjects. In presentation, there will be an unceasing fire of wit for any pause by a radio comedian is fatal. There is such a thing, too, as a humorous voice. Harry Tate's voice, for instance, often makes people laugh even when he is trying to be serious. Voice tests may assist in the selection of radio artists. The recent creation of an advisory committee of well-known musical experts in connection with the B.B.C. programmes is an excellent idea, and I fancy that in the future some sort of committee to advise on matters humorous will also be necessary.

Saxophone Stories.

A Popular Broadcast Instrument.

As you pass down a noisy back street in Islington, it is difficult to believe that nearby is the place where many of the saxophones in the country are made. But here I met Mr. Henry Lewin, who has supplied saxophones to the Savoy Orpheans and Havana Bands, the Buffaloes and Savannas Bands, to the Romany Revellers and many other broadcast favourites.

"The saxophone is not an illegitimate instrument, as some people imagine," Mr. Lewin said. "Because of the many keys, people get a false impression that the fingering is difficult. Many of the keys are connected by levers and pressing down one key operates several."

In the Making.

"The brass body of the saxophone is made first," he explained. "It is placed in a drilling jig, and small holes drilled in the correct position. The tone holes are then drawn from the metal. This is much better than soldering on these tone holes. When the mouthpiece is bent and brazed, the whole of the body is annealed. Finally, the key work and rods are made, and the instrument is assembled."

Owing to the development of saxophone music, many quick passages have to be played, and it is essential that a light action key work is employed to enable the player to finger with ease.

"One of the important parts of a saxophone," Mr. Lewin went on, "is the reed, which is made of cane. Many players experience difficulty in getting reeds to suit them. After trying a hundred they may only find one or two which are acceptable. A reed may last a month, but sometimes only a few minutes."

No Fighter.

Mr. E. O. Pogeon, who plays with Jack Hilton's band, and has broadcast, told Mr. Lewin recently that while playing at a society affair, the hostess spoke to him very sympathetically. She thought that the leader of the band had broken his instrument! As a matter of fact, he was only changing his reed.

"Many famous saxophonists have been here," Mr. Lewin related. "Ted Lewis, the famous player, told me once that he was often confused with Ted Lewis, the fighter. On the night his show opened at the Hippodrome, a voice called from the gallery in a Cockney accent: 'Can't you play Fate?' Mr. Lewis said it sounded very much like 'fight,' and he replied: 'No, I am no fighter.'"

"Spatty!"

Mr. Lewin also relates a good story about Mr. Timothy, who is a saxophone soloist with the Savoy Orpheans. He was playing in Chicago, and some friends put a pair of spats inside the bell of his instrument, without his knowledge. Weird noises came from the instrument and it was only after very careful examination that he found the spats. When he took them out, there was a loud shriek of laughter, and since then he has always been nicknamed "Spatty!"

Saxophones have a quality of tone peculiar to themselves. It is a mellow mixture of string, wind and reed. It carries very well "over the wireless," and many people think that the saxophone is the closest resemblance yet obtained to the human voice.

K. P. H.

A GERMAN wireless company is now completing its experiments with a new apparatus which will enable passengers on ocean liners to hold conversations with their friends at home. A conversation took place recently between a passenger on the liner *Columbus* and his friends—the coastal station at Norddeich transmitting the messages over the telephone wires.

A Musician in a Hurry.

The Story of "Don Giovanni."

A WELL-KNOWN patron of the opera used to say that he would rather stand outside a theatre in the rain than go inside and listen to *Don Giovanni*. At one time he would have had no difficulty in finding plenty of people to concur in his opinion of that work; but for many years it has been regarded as one of the master operas, and there is no question now that in it Mozart reached his high-water mark.

With his usual facility, he wrote the score at a great rate. "He writes music as other people write letters," said his wife; and this was certainly true of *Don Giovanni*. While living at Prague, where the opera was produced, he received the libretto, which was an adaptation from a Spanish tale already used by Molière. Setting to work on it at once, he spent a few nights at his desk, and then his task was done, with the exception of the overture.

Shortly afterwards rehearsals began, and as they progressed Mozart showed that, though he was a facile composer, he was by no means



A SCENE FROM "DON GIOVANNI"

Don Giovanni gains access to the apartment of Donna Anna. The Commandant interferes, fights *Don Giovanni* and is killed.

easily satisfied. At one of them he disapproved so much of the manner in which the singer cast for Zerlina uttered a cry of shame and despair in the finale of the first act that he left the orchestra and, having directed the finale to be repeated, went on the stage. Here he hid himself behind a column, and when the time came for the singer to simulate fright, he suddenly sprang on her, whereupon she gave a shrill cry of real alarm.

"Good!" he exclaimed. "Now, that is how you must cry."

An Overture Written in a Night.

Another little hitch occurred at the scene in the second act, where *Don Giovanni* apostrophizes the statue. At first he was accompanied by only three trombones. Dissatisfied with the playing of one of them, Mozart went to the instrumentalist and explained what he wanted. The man was nettled, and told the composer that that was not the way the trombone was played, and that he was not prepared to take lessons from him.

"Right you are," said Mozart, with a laugh, and, seizing the part, he added to the original accompaniment three hautboys, three clarinets, and three bassoons.

During the whole of the rehearsals and up to the eve of production, which had been fixed for October 29th, 1787, the overture was wanting. Mozart on that night spent some hours with friends, one of whom eventually reminded him that he had not finished the opera. Feigning

uneasiness, he retired to his room, and towards midnight began composing. His wife, who was seated beside him, had brought him some punch, which, coupled with extreme fatigue, made him nod over his work, and, though she tried to keep him awake by telling him fairy tales, sleep ultimately overcame him. As a result, the copyists did not receive the work till seven in the morning, and Mozart had entered the theatre at night before the parts, with the ink on them still wet, could be distributed among the musicians.

In these circumstances a rehearsal was, of course, impossible. Yet the overture, notwithstanding that it had to be played at night, was wildly applauded, and there was never a doubt as to the success of the whole work.

The Composer and the Emperor.

About three years later, it was represented at Vienna, Mozart adding to it four new airs; but its reception was anything but warm.

"The opera," said the Emperor, "is divine, finer, perhaps, than *Figaro*, but it is not the meat for my Viennese."

When this was reported to Mozart, he observed: "We must give them time to chew it."

He was, in fact, sure that it would be appreciated some day, and, though he did not live to see that day, when success did come, it was much greater than even he had imagined.

Since Mozart's death, *Don Giovanni* has been represented everywhere and under all sorts of conditions, good and bad. Of one representation in London a certain newspaper merely said that it had been performed on the previous evening "by a body of singers whose united ages amounted to nearly 500 years!"

Guns as Demons.

Some years ago, again, the last act of the famous opera was included in an amateur performance at Woolwich. A certain colonel was cast for the part of *Giovanni*, and the demons were gunners. At rehearsals, the service precision of these men produced the premonitory symptoms of suffocation in the onlookers; for every time the officer gave the slightest direction, the military demons saluted.

"Drop it! Drop it!" ultimately roared the officer. "Don't salute me!"

"No, colonel," they replied in unison, and again they saluted as one man.

One of the most comic incidents in productions of the opera on the regular stage arose through the shortcomings of a certain singer, whose memory was so poor that, in representing the statue of the Commandant, he had to have the words he was required to sing inscribed on the bâton he carried. On a certain occasion he took up his position on horseback in the cemetery scene, with the bâton in his right hand and reposing on his hip, and waited for a flood of moonlight from the left. It actually came from the right, with the result that he was unable to read a single letter of the words on which he depended. For a moment he was in a quandary. Then, to the amazement of the audience, he transferred the Commandant's bâton from the right hand to the left!

T. W. WILKINSON.

["*Don Giovanni*" will be broadcast from Manchester on Friday, August 28th.]

LISTENERS all over the country will be delighted to hear that Mr. E. R. Appleton, the Cardiff Station Director, was made a Bard of the recent Welsh National Eisteddfod. His Bardic title, "*Goleu'n Bunan*," which means "Light of the Heights," is incidentally a tribute to Broadcasting.

Official News and Views. GOSSIP ABOUT BROADCASTING

Great Broadcast Season Approaches.

PLANS for the forthcoming season of British broadcasting are now complete. Most stations begin the season on Friday, August 28th. London will have its own inaugural programme early in September. Various changes and improvements are already being introduced, so that there will be no abrupt transition. Programme organization, as a whole, has advanced considerably. The cumulative effect of series of experiments is now being felt. The new technique is taking more definite form. Programme material will be presented more effectively, and there is to be increasing attention to the "showmanship" side of programme organization.

Distinguished Artists.

The appearance in the programmes of distinguished artists is to be more frequent than in the past. Paderewski, for instance, will play for listeners on several occasions during the coming season. Although the concert industry continues to reject all proposals made by the B.B.C., it is still hoped to reach an arrangement whereby listeners will no longer be deprived of the services of some eminent concert artists.

Character Programmes.

There is to be an increasing proportion of character programmes, in which artistic unity and continuity will be carefully observed. This does not mean the disappearance of the so-called cosmopolitan programme, in which the chief consideration is not artistic unity, but variety of appeal. Of course, the full development of character programmes cannot be undertaken until the B.B.C. is authorized to go ahead with its plans for the provision of adequate alternative services for all listeners.

The International Side.

Much depends on the results of the series of experiments in programme exchange that will be conducted by "5XX" during September. It is hoped that these experiments will lead to the regular relaying of the best programmes of the Dominions and Foreign countries by "5XX" during the winter.

Reducing the Gaps.

A good deal has already been done to minimize those periods of silence in the programmes that are so distasteful to many listeners. Efforts in this direction will be continued. It is not proposed to damage the artistic value of programmes by eliminating necessary gaps of silence. It would be quite absurd, for instance, to run a serious talk or selection of classical music straight into jazz music. With this necessary reservation, the gaps of silence in the programmes should be steadily reduced.

The Broadcasting Committee.

The announcement of the names of the Government Committee to investigate broadcasting has given general satisfaction. The Press comment in this connection has been uniformly favourable to the B.B.C. and its work. There seems to be a general recognition of the public service character of the British system of broadcasting. Whatever may be the outcome of the deliberations of the Government Committee, we feel sure that their recommendations will have the effect of safeguarding this public service character, and of preserving and extending those definite ideals and standards upon which the British system has been built. There will be attempts to upset this position, and perhaps to commercialize broadcasting on a competitive basis. We hope that all such representations will receive full publicity, so that the great body of 10,000,000 listeners may

follow intelligently the deliberations upon which the future of this service depends.

The B.B.C. welcomes the most exacting investigation of its stewardship, and will do everything in its power to assist the Committee to reach a fair conclusion.

Radio Revel for Olympia.

It has been decided to postpone the great Radio Revel until December 15th, which is the earliest date on which satisfactory accommodation can be found for the London centre.

The main ballroom at Olympia has been engaged, and the Radio Revel will be the opening event of the next dancing season there. The floor space available for dancing measures 24,000 square feet, and it is estimated that 5,000 people can be quite comfortably accommodated.

The details of the programme are not yet complete, but they will include several of the best dance bands in the country, together with items from the most popular radio stars, who will be present to meet listeners in the flesh.

Parallel arrangements are being made in other broadcasting centres throughout the country to duplicate London's Radio Revel. The profits accruing from the Revel will be devoted to various funds to provide hospitals with wireless equipment.

Humour in Great Books.

An interesting series of talks on literature will be given from Oxford and elsewhere next term, starting on September 28th, under the general title "Humour in the Great Books." The series will be opened and closed by Professor George Curzon, of Oxford, who succeeded the late Sir Walter Raleigh as head of the Honours School of English Literature and Language.

Sir Edmund Gosse, C.B., the *doyen* of English letters, will speak on November 9th on "The Humour of French Authors." Other distinguished scholars such as Professor Oliver Elton, Mr. E. F. R. Bennett Smith, and Mr. John Palmer, will take part in this course, which has been arranged in response to urgent requests from listeners to have more frequent talks on books from writers of this standing.

Two First Appearances.

Two popular music-hall favourites are making their first appearance in London Studio next week. Mr. Finlay Dunn, the piano-comedian, will be heard on the wireless for the first time at 10.15 p.m. on Monday, August 31st, and Mr. Bert Errol, known as "The Man with the Voice," will give a special turn on Tuesday, September 1st. On Wednesday evening September 2nd, the "Week's Feature" at London will be provided by Miss Edith Penfille, the flute-player, a favourite with listeners since the earliest days of broadcasting.

Improved S.B. Arrangements.

Certain technical developments for the improvement of S.B. transmissions in the North were foreshadowed on this page a few weeks ago. These are now well in hand and it is hoped to bring them into operation on or about September 15th, when the new sub-relay station at Leeds will be ready. The main function of this sub-station will be to repeat, amplify, and purify those transmissions from London which go by land lines to the North. After about the middle of September, a marked improvement should be noticeable in the S.B. transmissions from Leeds-Bradford, Hull, Manchester, Newcastle, and all the Scottish stations. A similar scheme is in hand for the West of England, and it is hoped before long to establish another sub-relay station in the neighbourhood of Bristol.

The Mystery Pianist.

The famous pianist M. Left Poushnoff, who broadcast from London Studio, incognito, last May, is playing Liszt's First Piano Concerto during the Symphony Concert conducted by Mr. Percy Pitt in the Daventry programme for September 1st.

A Highland Gathering.

On Friday evening, August 28th, the Glasgow Station is to relay part of the proceedings of the Cowal Gathering, one of the most important of the Highland Gatherings in Scotland. Listeners are to hear the St. Lawrence O'Toole's Pipe Band from Dublin, this being the band's first appearance in Scotland. The pipes of the 8th Argyll and Sutherland Highlanders will also play, and a special fireworks display has been arranged with a view to wireless transmission. A concert party will also contribute to this broadcast.

Buckfast Bells.

In conjunction with the religious service, with Father Ronald Knox as the preacher, which is being S.B. from Aberdeen on Sunday, August 31st, the Bells of Buckfast Abbey (near Plymouth) are to be relayed for a quarter of an hour before the service begins, i.e., 8.15 to 8.30 p.m.

While this famous peal of bells, weighing some ten tons, and one of the finest in the country, is of comparatively modern origin, the Abbey, which has been largely restored, is one of the oldest religious institutions in Devonshire. The bells will be heard by West Country listeners and at many other centres throughout Britain.

A National Programme.

"A National Programme" will be broadcast from Belfast on Friday, September 4th, consisting of music characteristic of England, Ireland, Scotland, and Wales. England fares the worst through having no characteristically national musical instrument; whereas, Wales is represented by the Harp, played by Miss Pauline Barker, Scotland by the Bagpipes, played by Pipe-Major J. Haywood, and Ireland by the Villain Pipes, played by Mr. R. L. O'Malley. In the programme will also be Miss Dorothy Rodgers, who will sing Irish and Scottish songs, and Miss Cathal Macgarvey, a humorist from Dublin.

Ye Goode Olde Days.

At Plymouth Station, the Royal Marine Band (Portsmouth Division), of the Royal Naval Barracks, Devonport, will make its broadcast debut in a "Meadowland and Mountain" programme, on Friday, September 4th. This will be followed by the musical extravaganza, *Ye Goode Olde Days*, assembled and presented by Charles Denbigh, a pseudonym which hides a well-known personality in the ether of the West. There will be the usual chorus of maidens and men, and the period is described as "between the Stage Coach and the Tia Lizzie." The programme will conclude with half-an-hour of "Serenades and Lullabies."

Fishing News Bulletin.

An interesting feature of the Aberdeen programmes is the Fishing News Bulletin, which is broadcast at 4 o'clock and 6.30 p.m. It contains a report of the herring fishing catches, prices, and grounds at the various centres in the North of Scotland. It has proved of considerable value to those engaged in the herring fishing industry, and has been received in the Atlantic.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss LILLIAN FAIRNEY (Soprano) will broadcast from Newcastle, Aberdeen and Glasgow on August 26th, 27th and 28th respectively.



Miss ESTHER COLEMAN (Contralto), who will be heard from Bournemouth on August 26th.



Miss ELSIE SUDDABY (Soprano) will broadcast from London on August 26th.



Father RONALD KNOX will give the Address during the Service to be S.B. from Aberdeen to other Stations on August 23rd.



The MODERN TRIO will delight listeners with their playing at Manchester on August 24th and at London on August 27th.



Signor SILVIO BIDEI (Baritone), will broadcast from Daventry on August 27th, and from Glasgow on August 28th S.B. to Coventry.



Mr. LEONARD GOWING (Tenor) is to sing at London on August 23rd and at Bournemouth on August 28th.



Mr. AUGUSTUS BEDDIE, a popular favourite in the North, will give a recital from Dundee on August 28th.



Mr. SYDNEY COLTHAM (Tenor) is singing at Liverpool on August 28th.



Mr. HAROLD SAMUEL, the well-known Pianist, will be S.B. from London to other Stations on August 23rd.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SAINT-SAËNS'S "OMPHALE'S SPINNING WHEEL."

(BIRMINGHAM, SUNDAY.)

THE story of the Greek hero Hercules has occupied the composer in another of his works, "The Youth of Hercules," and he here pursues his study of the hero, showing him in the power of the lovely woman Omphale, and illustrating the victory of feminine weakness over man's strength.

A Prelude suggests the wail of the spinning wheel, and introduces the FIRST MAIN TUNE, a skipping melody, which is varied at some length. The composer says that the next section shows Hercules "groaning under the bonds which he cannot break." Here a SECOND MAIN TUNE, in the minor key, strives to rise, but falls again (Lawson Stronach and BARBOOS).

This works up to a climax, and declines in strength as the hero finds himself ensnared. After a few notes on the strings the Oboe has a changed version of the Theme of Hercules, which in its dancing rhythm seems to mock at the hero's efforts to free himself. These Themes are developed, the spinning figure overwhelming all, and finally dying away in the heights of the Violins.

BEETHOVEN'S PIANO SONATA, Op. 109.

(NEWCASTLE, SUNDAY.)

Lively, but not too much so. A FIRST MAIN TUNE, of a singing character, is very soon followed by a Slow TUNE, in serious vein. These changes of mood, with new matter, and the representation of the two Themes, with modifications, make up the Movement.

II.

Very Quick. A FIRST MAIN TUNE, in several sections, is succeeded by the SECOND MAIN TUNE, which is also in the minor key, in a somewhat similar style, but a little more flowing.

III.

Slowly, in a singing style, extremely. A set of six clearly-marked Variations on a tender TUNE. The First varies the Tune but little, the Second is light (twelve notes to a bar), the Third, a lively minor one, keeps the left hand moving all the time, the Fourth changes to three-time with three to a beat, and gives us solid, chordal harmony, the Fifth has flowing internal parts, in the "contrapuntal" (=weaving) style, the Sixth has many trills and rapid appoggiaturas. The original TUNE is simply repeated as a Coda.

MOZART'S OPERA, "DON GIOVANNI."

(MANCHESTER, FRIDAY.)

The legend of the unbridled libertine who was at last overtaken by punishment has attracted poets, dramatists, and composers for many centuries past.

The libretto for Mozart's Opera was written by Da Ponte. It is entitled "A Comic Opera in Two Acts," and must obviously not be taken too seriously. There is here space only to outline the plot very briefly, and to indicate the chief characters.

There is, first of all, a full-scale OVERTURE, often to be heard as a concert piece.

ACT I.

(i.) DON GIOVANNI (Bass), attended by his servant, LEPORELLO (Bass), breaks in by night on DONNA ANNA (Soprano), daughter of THE COMMANDANT (Bass), who comes to her rescue, and is killed by Don Giovanni in a duel. Don Giovanni escapes unrecognized, and Anna enters with her lover, OCTAVIO (Tenor), who swears vengeance.

(ii.) The scene changes. Into the public

square come Don Giovanni and Leporello, talking. A former lover of Don Giovanni's, DONNA ELVIRA (Soprano), enters, denouncing his desertion. Don Giovanni slips away, leaving his servant.

(iii.) The scene changes again. Two peasants, ZERLINA (Soprano) and MASETTO (Bass), about to be married, come singing, with a CHORUS OF PEASANTS. Don Giovanni enters (Leporello with him, as usual), and makes love to Zerlina (with whom he sings the famous duet, *Là càlarem la mano—You'll lay your hand in mine, dear*). Elvira, however, arrives and warns the girl. When Anna and Octavio appear, and ask for Don Giovanni's help in finding the Commandant's murderer, Elvira again cries that he is not to be trusted. When she goes out, Don Giovanni says that she is mad, and goes after her. Anna and Octavio begin to suspect the truth, but Octavio is loth to believe it of his friend.

(iv.) At Don Giovanni's Villa preparations are now made for the village wedding of Zerlina and Masetto.

(v.) The last Scene of the Act is in the Ball-room. There are three apartments, in one of which a Minuet is played for the aristocrats, while in the others an English Country Dance (popular in Mozart's time in Vienna) and a Waltz (the quick German folk-dance) are played, all being heard together by us, the audience. Don Giovanni takes Zerlina off for the country dance. Presently she is heard to cry for help; there is a general rush and confusion, and Don Giovanni, accusing Leporello, escapes with drawn sword.

ACT II.

(i.) The scene is laid in the street; it is early evening. There is first a scene in which Don Giovanni and his servant Leporello are gradually reconciled. They next exchange cloaks (and roles), and jointly make love to Elvira, who relents, comes down, and goes off with Leporello, the pseudo Don Giovanni. This leaves Don Giovanni (as Leporello) to sing a charming serenade to Elvira's maid.

He is interrupted by the Don Giovanni search-party, but is one too many for them. Masetto suffers at his hands, and when he is gone, Zerlina comes to comfort her lover.

(ii.) The scene changes to Donna Anna's Palace. Leporello is discovered with Elvira, and, taken, of course, for Don Giovanni, has to reveal his identity.

(iii.) The scene again changes, now to the graveyard, where Don Giovanni is hiding. He has a long talk with Leporello (who joins him) and when he mocks the statue of the Commandant, that statue warns him and accepts his facetious invitation to a banquet.

(iv.) The final scene is Don Giovanni's banquet in his villa. The statue of the Commandant, true to his word, joins them; he calls on Don Giovanni to repent; he refuses, and the statue disappears, followed by Don Giovanni.

For DOMINION and FOREIGN PROGRAMMES

see

"THE RADIO SUPPLEMENT"

Every Friday - 2d.

Order your copy from the Newsagent who supplies your "Radio Times."

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest with brevity. The Editorial address is 6-11, Southampton Street, Strand, London, W.C.2.)

The "Vicar of Mirth."

DEAR SIR,—I have only just noticed the protest in *The Radio Times* against the inclusion of the "Vicar of Mirth" in the programmes. I sincerely trust the B.B.C. will not exclude this item. I am a minister myself, and thoroughly enjoy a joke against my own profession. Unless we see our own failings laughed at, there is no reason for annoyance and, even then, the thing to do is to correct the fault.

I was surprised to read the protest, as I had so much enjoyed the fun, and often speak of this entertainer with appreciation.

Next, we shall be having protests against entertainers making jokes about plumbers, mothers-in-law, and other sections of the community.

It is just this claim to set the clergy in a class apart from all other men that makes the man in the street believe the clergy are less than men and to keep them outside the churches.

I should like to thank the "Vicar of Mirth" for all the enjoyment I have had out of his turns.

Yours, etc.,

London, S.E.18.

(Rev.) W. E. LEE.

A Real Artist.

DEAR SIR,—Your correspondent who protests against the "Vicar of Mirth" is surely hypocritical. If he preaches with the pulpit voice and mannerisms which Mr. Vivian Foster so well imitates, I don't wonder that he feels sore about it; but, if not, he ought to be glad to hear such abominations caricatured.

As a clergyman, I should like to say what a real treat it is to me, and to countless others, to listen to the "Vicar's addresses." He is never vulgar, never blasphemous. His aim, I take it, is not to caricature religion, but the ridiculous mannerisms of some who preach it.

To cut Mr. Vivian Foster out of the programmes would be to lose a real artist and entertainer. If the cap fits some of his parson listeners, so much the better.

Yes, I think so!

Yours, etc.,

Bolton.

EDWIN G. MARSHALL.

(Many listeners have written on this topic, including clergymen. The proportion who approved of the "Vicar of Mirth" was well over five to one.)

What Is It?

DEAR SIR,—Now that so many people have listening sets in their homes and want to talk about them, cannot some of your readers suggest a short and apt name by which to designate the apparatus itself? "Receiving set" is not distinctive enough. It is not a machine and it is not a musical instrument. What is it?

Yours, etc.,

Paignton.

K. B. CORNISH.

The Church and Broadcasting.

DEAR SIR,—Are not the Churches making a mistake in advocating and indulging in religious addresses by wireless?

Do they imagine that by so doing they will strengthen the belief in orthodox Christianity among the "still faithful" or bring back to the Church those who do not attend services?

I have not been to church for years, but now I often listen to the religious addresses, and they explain many things to me. Especially why the church services are not well attended, and the scarcity of candidates for ordination.

Yours, etc.,

J. KELLER GREGG.

Craggan, Aberdeenshire.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

A Night of Classics.

DEAR SIR,—I have looked in vain for some good music, and have failed to find it in the B.B.C. programmes of late.

The idea of one night a week reserved for classical music, and taken with an outline of the master's life, is great.

I myself am a worshipper of Schubert; his music is wonderful, and if one evening were given to his music, with an outline of his short but gifted life, it would be as sweet a story as his music.

As to jazz, I say let those who enjoy it and are content remain so.

Yours, etc.,

Islington.

NANCY AMROSE.

Studio v. Public Hall.

DEAR SIR,—The present system followed by the B.B.C. is undoubtedly the best, i.e., broadcasting by both methods. For general music and speech, the prepared studio with its absence of echo and interference is far superior to the public hall, but, on the other hand, nobody but an extremist would desire that the Savoy Bands should be broadcast from the studio. Here the "atmosphere" is part of the fun.

At the present time the B.B.C. are broadcasting from studio, concert hall, dance room, hotel, cinema and open air, and giving a varied fare that should suit all tastes, and I devoutly hope that they will not be stampeded by the extremists on either side into stultifying broadcasting by the restriction of any one method. If, however, it should ever come to the question of one method only, let it be the studio.

Yours, etc.,

London, N.22.

SATISFIED.

Foreign Programmes?

DEAR SIR,—I read with absolute dismay the official announcement in *The Radio Times* for July 31st that "probably on about two nights a week Daventry will take a Dominion or a foreign programme."

As a novelty after 10.15 p.m. this might please a small minority of listeners, but it is terrible to think that we may be deprived of our own programmes to listen to such stuff.

Let us have good entertainment in our programmes, a little education thrown in, and a complete cut in the stunt service such as the noises of railway engines, etc.

Yours, etc.,

Leicester.

GEORGE H. GILL.

Poetry for the Plain Man.

DEAR SIR,—I have read "Poetry for the Plain Man" in *The Radio Times* with much interest, and, being a lover of poetry, I am in agreement with many of your contributor's views. I am also a "reciter" (a combination which the writer of the above article evidently deems impossible), and, as such, resent his supercilious remarks with regard to reciters.

However extensive his accomplishments in the domain of literature may be, I humbly submit that his knowledge of the essentials for a competent reciter is nil. One of such essentials is a knowledge and appreciation of, if not a love of, poetry. "No reciters, please," by all means, if listeners don't want them; but I am not convinced of this.

Finally, may I ask why the "reader" should be allowed the whole glorious field of English literature to browse in, and the reciter should be allowed only the "Green Tail of the Little Yellow Dog" and the "Dustman's Wedding," and such like? The humour of the *Belittles* titles prompts me to quote Shakespeare and to say with Shylock, "Repair thy wit, good youth, or it will fall to careless ruin."

Yours, etc.,

Moortfields, E.C.

ONE OF THE HESSED.

"Getting Across" The Ether.

A Talk With Mr. Bransby Williams. By A. B. Cooper.

IN order to have a chat with him prior to what he humorously called his "app-ear-ance" before a Radio audience, I visited Mr. Bransby Williams in his dressing-room at the Victoria Palace, and I could not help thinking how well Nature had fitted him for the unique part he plays in public entertainment. He is, as the old folk used to say, "a fine figure of a man," and the possessor of a voice capable of attuning itself to every emotion which stirs the human spirit.

The thought occurred to me: Here is a man who is going to be put to a supreme test. He has been accustomed for many years to delight audiences by literally getting into the skin, as well as the clothes, of other men, and not only reproducing their voices and words, but the expression of their faces, the look of their eyes, the curl of their lips, the tilt of their chins, the little oddities of manner and eccentricities of gait. When he steps on the stage it is not Bransby Williams who appears, but Bill Sikes, Wilkins Micawber, or even Henry Irving himself as "Mathias." It is this combination which "gets across" the footlights. How is he going to "get across" the ether?

A Master of Make-Up.

With his quick intuition, he seemed to read my thoughts. It was quite uncanny, the way he jumped into my mind. "I confess I feel a bit nervous about this Radio engagement," he said. "I am supposed to be a master of make-up, or so they tell me, yet it will avail me nothing, for all my make-up will have to be in my voice. In simple and unadorned language, my problem is to make a million or more people, three-fourths of whom have never seen me in the flesh, to see, not Bransby Williams or anybody remotely like him, but twenty or thirty different characters, known to them by their reading mainly, and to see them so vividly that they will not miss the evidence of eyesight, upon which they have been accustomed to depend so much.

"The question is: Can it be done? Is the human voice, when scientifically and artistically used, equal to a task of these dimensions? So let me say at once, that no amount of make-up, no tricks of stage-craft, no facial mobility, would avail me, even on the open stage, were it not for my voice. That is the great instrument which enables me to 'hood-wink,' as it were, the great public into imagining I am somebody other than myself.

"Bringing Irving Back."

"For instance, I happened to be staying in the same hotel at the seaside on one occasion as Dame Ellen Terry. It was a lovely evening. The sea was like glass. There was a brooding solemnity over everything. As I entered her sitting-room, she said to me: 'Shut the door and bring Henry Irving back to me.' I went back and closed the door. Then, assuming the very tones of the great tragedian, I said: 'Don't look round. I am here; but you must only hear me; you must not see me.' She sat very still as I spoke to her. When the voice ceased, she turned round. There were tears in her eyes. 'It's wonderful!' she said. 'He was really in the room.'

"I can trust my voice. The question is, how many listeners are there with the artistic perception and constructive imagination of an Ellen Terry? When in South Africa, I was asked by the Mayor of Durban to deliver a message to the people. I stood there without notes or any preparation, but found myself able to concentrate my thoughts and to speak for a quarter of an hour. Again, when leaving Cape Town, I gave an address over the wireless, and

the papers which reached me later greatly pleased me by eulogizing my voice 'the best heard hitherto in South Africa.'

"But, whilst the voice is a great asset, and is all that is necessary for complete success to the vocalist, it is far otherwise with me. I am in the position of giving a series of impersonations before a Blind Asylum! Is that a hopeless task? By no means. It is splendidly possible to act to the ear alone, to reach the seat of imagination by ear gate, as successfully—even more successfully—sometimes—as by eye-gate.

A little girl said to me once: 'I'm reading "David Copperfield,"

but I don't like the pictures. They spoil my imagination.' She had her own mental pictures of Micawber, of Old Peggotty, of Uriah Heep, and of Little Emily, drawn by her imagination, awakened not by the spoken, but by the printed word. Thus, my success will be determined by the proportion of listeners I can cause to "see," not with their physical, but with their imaginative vision, the man behind the voice.

The Canvas of the Mind.

"They will not see Mr. Micawber with his bald head, his brown coat, his monocle, his cane. Therefore, I must convey to them the 'tone-colour' by which they may paint him for themselves on the canvas of their minds. I must endeavour to give them the authentic tones, the vocal characteristics, of this merry optimist. But how different the effect to be got with Bill Sikes! My audience must see through my voice alone not only the brutal burglar, but the cringing, obsequious, but subtle Fagin, and even the frightened, cowering, beaten, but ever-faithful dog. In quite another 'genre' stands the poor, mind-wandering grandfather of Little Nell, as he mumbles: 'She'll wake again to-morrow.' He has an atmosphere, an aura if you will, peculiarly his own.

Visualising a Famous Scene.

"I spoke somewhat jocularly about giving impersonations before the blind, but experience shows me that this is not a hopeless task. A man may not need to be a very old playgoer to have seen Irving as 'Mathias' in *The Bells*. It was the great actor's *tour de force*, the part which brought him with a bound into fame, and the part which, in retrospect, remains even to-day, with Hamlet, and Shylock, and Dr. Primrose in mind, his most distinctive piece of stage-craft.

"Some years ago I gave the Dream Scene from *The Bells*, one of the weirdest and most thrilling things ever seen on the stage, in my opinion, and in this representation I have to be, in my own person, not only Irving as Mathias, but the Judge and the Mesmerist as well. I am giving this scene on the Friday of my Radio engagement, and it will be most interesting to learn how this enactment of the murder of the Polish Jew will be visualized by that immense majority of my radio audience who never saw or heard Irving."

[Mr. Bransby Williams will broadcast on Monday, Wednesday, Friday and Saturday this week.]



MR. BRANSBY WILLIAMS.

PROGRAMMES FOR SUNDAY (Aug. 23rd.)

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The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Darent) Programme will be found on page 385.

2LO LONDON. 365 M.

3.30-5.30

ROY HENDERSON (Baritone).

ARTHUR CATTERALL (Solo Violin).

THE WIRELESS SYMPHONY ORCHESTRA.

Conducted by DAN GODFREY, Junr.

THE ORCHESTRA.

Overture, "Husky" *Decca*

"Music for the Royal Foresters" *Handel, arr. Hamilton Harty*

ROY HENDERSON (with Orchestra).

Ballade from "L'Africain" *Messiaen*

4.0. ARTHUR CATTERALL (with Orchestra).

Concerto for Violin and Orchestra in G

Minor *Max Bruch*

4.30. ROY HENDERSON

"Love, When I Gaze Into" *Schumann*

"Thine Eyes" *Schumann*

"Spring Night" *Schumann*

THE ORCHESTRA.

Ballad des Solistes. ("The Dancers") *Berlioz*

Minuet des Follets. ("The Fairies") *Berlioz*

4.50. Symphony No. 5 in D *Bruckner*

8.15. The BELLS of DUCKFARM ABBEY.

S.B. from Plymouth.

8.30. Service and Address by Father

RONALD KNOX, M.A. S.B. from

Aberdeen.

THE BAND OF H.M. ROYAL

AIR FORCE.

(By permission of the Air Ministry.)

Director of Music, Flight-Lieut. J. AMERS.

LEONARD GOWINGS (Trombone).

HAROLD SAMUEL (Solo Piano).

THE BAND.

Overture, "Coriolanus" *Handel*

Selection from Mendelssohn's Works *arr. P. Godfrey*

HAROLD SAMUEL.

Italian Concerto *Bach*

9.35. LEONARD GOWINGS

"Minuet" *Beethoven*

"Refrain Thy Voice From Weeping"

("The Light of the World") *Gallie*

THE BAND.

Arr. from "Rinaldo" *Handel*

Minuet from "Samson" *Handel*

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GEN-

ERAL NEWS BULLETIN. S.B. to all

Stations.

Local News.

10.15. HAROLD SAMUEL.

Andante in E *Debussy*

Pavane in D Flat *Debussy*

THE BAND.

"The Pilgrim's Song of Hope" *Handel*

10.45. Close down.

5TT BIRMINGHAM. 479 M.

3.30-5.30. Chamber Music.

GEOFFREY DAMS (Trombone).

AUDREY HAMPDEN (Violin).

JOHN SNOWDEN (Violoncello).

PERCIVAL GARRATT (Pianoforte).

AUDREY HAMPDEN and

PERCIVAL GARRATT.

Allegro and Scherzo (from 2nd Suite)

Schubert

JOHN SNOWDEN.

Largo *Gluck*

Serenade *Haydn*

Ballad *Gluck*

Giga *Bach*

PERCIVAL GARRATT.

"Dona de Prentiss" *Schubert-Liszt*

"Enigma" Op. 52 *Schubert*

"Pavane" *Debussy*

"Tablature à Musique" *Debussy*

GEOFFREY DAMS.

"In the Churchyard" *Bruckner*

"Treasure" *Bruckner*

"Song" *Bruckner*

"So Secretly" *Bruckner*

AUDREY HAMPDEN.

Tempo di Minuetto *Paganini-Kreisler*

Ave Verum *Mozart*

Clavotte from 6th Sonata *Bach*

PERCIVAL GARRATT.

Arabesque Op. 32 *Garratt*

"The Tower" *Garratt*

"Lavender Time" *Garratt*

"The Mourners" *Garratt*

House *Garratt*

GEOFFREY DAMS.

"Celia Has a Thousand Charms" *Parrell, arr. Moffat*

"The Land of Heart's Desire" *Martin Shaw*

"Prayer" *Margery Agard*

"To Grandma Darning and Staring" *Doris Brown*

AUDREY HAMPDEN.

"Rosemary" *Elgar*

"Believe Me" *English Air, arr. M. Shaw*

"One Lone Star" *MacCormac*

JOHN SNOWDEN.

Adagio (for Pianoforte and Violoncello)

Parrell Warren

Five Short Pieces for Pianoforte and Violoncello

Parrell Warren

"An Absent One" *A Little Cuddle*

Song *"Whims"* *"So Seem's It*

In My Deep Regret" *"A Sunday*

Evening in Autumn" *"A Sunday*

Evening in Autumn" *"A Sunday*

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"The Harmonious Blacksmith" *Handel*

"Thème Varié" *Podolsky*

"Rondo Capriccioso" *Mendelssohn*

"Il moto Perpetuo" *Debussy*

"The Musical Box" *Liszt*

Etudes: A Minor, Op. 25, No. 11. G Flat

Major, Op. 10, No. 5

Waltz: D Flat, Op. 64, No. 1.

8.15. The BELLS of DUCKFARM ABBEY.

S.B. from Plymouth.

8.30. The Choir of

Richmond Hill Congregational Church.

Choromaster: ENOS J. WATKINS.

Hymn, "Jesus, Lover of My Soul" *Perry*

Bible Reading.

Religious Address: The Rev. F. H.

WHEELER, D.S.O.

The Choir.

Chorus, "Judge Me, O God" *Mendelssohn*

Anthem, "I Will Lay Me Down in Peace" *Noble*

ADRIANA WOLTERS (Mezzo-Soprano).

HERBERT HEYNER (Baritone).

MARY LEWIS (Soprano).

THE WIRELESS STRING ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

THE ORCHESTRA.

9.0. "Ballade" *Debussy*

9.10. HERBERT HEYNER.

Mystical Songs for Baritone, Strings and

Piano *Faughan Williams*

"Easter": "I Got Me Flowers"

9.20. THE ORCHESTRA and

MARY LEWIS.

"Sospiri" *Elgar*

"Londonderry Air" *arr. Hamilton Harty*

9.35. ADRIANA WOLTERS.

"Impatience" *Schubert*

"Devotion" *Schumann*

"I Love Thee" *Grieg*

9.45. THE ORCHESTRA.

"Melodie Solenne" *Herbert Heyner*

9.50. HERBERT HEYNER and

THE ORCHESTRA.

Mystical Songs *Faughan Williams*

"Love Bids Me Welcome": "The

Call": "Antiphon"

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.10. ADRIANA WOLTERS.

"Lullaby" *Schubert*

"Solweig's Song" *Grieg*

10.15. THE ORCHESTRA.

Andante Cantabile *Tchaikovsky*

10.25. HERBERT HEYNER and the

ORCHESTRA.

Aria, "Slumber On, O Weary Spirit" *"It*

Is Enough" *Bach*

10.30. Close down.

5WA CARDIFF. 353 M.

3.30-5.30. Programme S.B. from London.

8.30. Hoath Park Wesleyan Church Choir.

Hymn, "O Day of Rest and Gladness."

A Short Reading from the Scriptures.

Hymn, "O Lord of Heaven, and Earth and

Sea."

Mr. REGINALD T. CODD, Secretary of

Council of Evangelical Churches, Cardiff.

Religious Address.

Hymn, "The Day Thou Gavest, Lord, is

Over."

9.0. Programme S.B. from London.

10.0. WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. Programme S.B. from London.

10.45. "The Silent Fellowship."

11.10. Close down.

6BM BOURNEMOUTH. 385 M.

3.0. BAND OF THE 14 20TH HUSSARS.

CECILIA WESSELS (Contralto).

Relayed from the

South Parade Pier, Southsea.

4.30-5.0. PIANOFORTE RECITAL

by

CISSIE WOODWARD.

PROGRAMMES FOR SUNDAY (Aug. 23rd.)

The letters "S.B." printed in italics in these programmes signify a Birmingham Broadcast from the station mentioned.

22Y MANCHESTER. 378 M.

THE HERDEN BRIDGE BAND:

Conductor, S. TOWNSEND.

HELEN ANDERTON (Contralto).

STEPHEN WILLIAMS (Bass).

230. THE BAND

Overture, "The Caliph of Bagdad" *arr. Rimsky*

Selection, "Tchatcherky" *arr. Rimsky*

HELEN ANDERTON

"Sea Wreck" *arr. Hamilton Hartly*

"An Old Sacred Lullaby" *arr. Cornes*

THE BAND

Trombone Solo, "The Trumpeter" *arr. Die*

(Soloist, J. FITTON).

Selection, "Memories of Mendelssohn" *arr. Rimsky*

STEPHEN WILLIAMS

Old English Songs.

"Folk Phillis" *arr. Lane Wilson*

"A Kiss I Begged" *John Gumbrell, 1657*

"The Kneeling Song" *arr. Purcell, 1690*

"The Pretty Creature" *arr. Lane Wilson*

THE BAND

Air Varié, "Simen" *arr. Rimsky*

Selection, "Songs of England" *arr. Purcell*

HELEN ANDERTON.

"Whence" *arr. Purcell*

"A Cradle Song" *arr. Herbert Hughes*

"Ecstasy" *arr. W. M. Remond*

STEPHEN WILLIAMS.

Modern English Songs.

"Corydon's Song" *arr. Paul Edmunds*

"The Cloths of Heaven" *arr. Thos. Dunhill*

"Is My Team Ploughing?" *arr. Geo. Butterworth*

"Five Eyes" *arr. Armstrong Gibbs*

THE BAND.

"Hallelujah Chorus" *arr. Handel*

8.30-8.45.—Music for the Children.

8.0.—S. G. HONEY. Talk to Young People.

8.20.—Methodist Hymn, No. 256. "For Ever With the Lord."

Religious Address by the Rev. LEONARD T. HINES.

Author.

Bible Reading.

Methodist Hymn, No. 256. "Jesus Calls Us."

8.50. Organ Recital

by

H. FITZROY PAGE

Relayed from the

Piccadilly Picture Theatre.

DAVID MILLER (Tenor).

THE ORGAN.

March No. 4, "Pomp and Circumstance" *arr. Elgar*

Entr'actes (Andantino) *arr. Lemare*

(Minuetto) *arr. German*

Largo and Scherzo from "The New World Symphony" *arr. Dvorak*

DAVID MILLER.

"The Perfect Prayer" *arr. Maude Crocker Day*

"Stethiana" *arr. Maturagay*

"Wait" *arr. Guy d'Hardelot*

"Ye Who Sin and Ye Who Sorrow" *arr. J. H. Meander*

THE ORGAN.

"Idyl" *arr. Coates*

Fantasia, "The Tales of Hoffmann" *arr. Offenbach*

Morceau, "Sorrento" *arr. Debussy*

DAVID MILLER.

"The Flower Song" ("Carmen") *arr. Bizet*

"I Know of Two Bright Eyes" *arr. Clifton*

"The Lord is My Light" *arr. Alston*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. THE ORGAN.

Two Pieces.

"The Shrine in the Woods" *arr. Carr*

"The Singing Stream" *arr. Carr*

Two Gothic Pieces.

"Heather Bloom" *arr. Hewitt*

"Lament" *arr. Foulds*

Large *arr. Handel*

10.30.—Close down.

5NO NEWCASTLE. 403 M.

8.30-8.50.—Programme S.B. from London.

8.15.—THE BELLS of BUCKFAST ABBEY.

S.B. from Plymouth.

8.30.—Service with Address by Father

RONALD KNOX, S.B. from Aberdeen.

Special Service.

GRACE ANGUS (Soprano).

TOM DANSKIN (Tenor).

PERCY TURNBULL (Solo Pianoforte).

9.0. PERCY TURNBULL.

Pianoforte Sonata in E Major, Op. 109

arr. Beethoven

8.15. TOM DANSKIN.

"Sing Ye Praises" *arr. Mendelssohn*

"So Be Thou Still Patient" (Psalm No. 93) *arr. Bach*

"A Legend" *arr. Tchaikovsky*

9.25. GRACE ANGUS.

Two Biblical Songs *arr. Dvorak*

"Hear My Prayer, O Lord"; "By the Waters of Babylon."

"Magdalen at Michael's Gate" *arr. Liszt*

9.35. PERCY TURNBULL.

Ondine *arr. Maurice Ravel*

Menuet in F Sharp Major *arr. Chopin*

9.45. GRACE ANGUS.

"With Verdure Clad" *arr. Haydn*

French Song, "Callinette" *arr. Gade*

Dimanche à l'Aube *arr. Bourgaunt-Ducoudray*

9.55. TOM DANSKIN.

"God Breaketh the Battle" *arr. Purcell*

"Not Full Twelve Years Twice Told" *arr. Ford*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.10. PERCY TURNBULL.

"La Favorita" *arr. Couperin*

Fantasia and Fugue in A Minor *arr. Bach*

10.20. TOM DANSKIN.

"Like To The Damask Rose" *arr. Elgar*

"Where'er You Walk" *arr. Handel*

10.25.—Close down.

2BD ABERDEEN. 495 M.

8.30-8.50.—Programme S.B. from London.

8.15.—THE BELLS of BUCKFAST ABBEY.

S.B. from Plymouth.

8.30.—Studio Service. Address by Father

RONALD KNOX, M.A. Hymn 384.

Church Hymnary, Psalm 121 (Tune,

"French"). Psalm 84 (Tune, "Har-

rington"). Vesper, "Ave Verum."

(Elgar). S.B. to other Stations.

9.0-10.45.—Programme S.B. from London.

5SC GLASGOW. 422 M.

8.30-8.50.

Instrumental and Vocal.

S.B. to Dundee.

JOHANNE LARSEN (Mezzo-Soprano).

D. MILLAR CRAIG (Solo Violoncello).

HERBERT A. CARRUTHERS

(Solo Pianoforte).

8.30. D. MILLAR CRAIG and

HERBERT A. CARRUTHERS

Sonata, Op. 5, No. 1 in F *arr. Beethoven*

9.0. JOHANNE LARSEN.

Norwegian Songs.

"Der Skrek en Fugl" *arr. Rindig*

"For de Gaarde" *arr. Lammers*

"Astrid mi Astrid" *arr. Falckevik*

9.15. D. MILLAR CRAIG and

HERBERT A. CARRUTHERS.

Andante from Sonata in D *arr. Mendelssohn*

Introduction and Fugue *arr. Chopin*

9.30. JOHANNE LARSEN.

Aria from "Barnum and Delilah" *arr. Saint-Saens*

HERBERT A. CARRUTHERS.

Dallade in G Minor *arr. Chopin*

D. MILLAR CRAIG.

"Kol Nidrei" *arr. Rych*

JOHANNE LARSEN.

"The Blackbird's Song" *arr. Cyril Scott*

"O Danks Nicht" *arr. B. Franz*

"Die drei Gottes" *arr. Beethoven*

D. MILLAR CRAIG and

HERBERT A. CARRUTHERS.

Sonata *arr. Beethoven*

8.15.—THE BELLS of BUCKFAST ABBEY.

S.B. from Plymouth.

8.30.—Service with Address by Father

RONALD KNOX, S.B. from Aberdeen.

9.0-10.45.—Programme S.B. from London.

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PROGRAMMES FOR MONDAY (Aug. 24th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 385.

2LO LONDON. 365 M.

- 1.0 p.m. Time Signal from Greenwich.
 1.0 Time Signal from Greenwich. "Vogues and Vanities," by Carmen of Cockaigne. Programme of Music by the Band of the Royal Marines (Chatham), relayed from the Lake Bandstand, Wembley.
 5.0 An Hour's Dance Music.
 5.0 CHILDREN'S CORNER. Piano Solos by Annie Sophie. "The Leaf Carpet," "High Tides and Low Tides," by Capt. Ainslie.
 6.30 Children's Letters.
 6.40 Musical Interlude.
 7.0 TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
 Topical Talk. S.B. to all Stations.
 7.25 Musical Interlude. S.B. to other Stations.
 7.45 Mr. J. FROST: "The Making of the Loud Speaker and Headphone." S.B. to other Stations.

An Hour of Variety.

JOHN HENRY

- C. RAMON NEWTON and BILLY MAYERL (Syncope and Dances).
 PETE MANDELL (Solo Banjo).
 E. W. HINCHLIFFE (Solo Bassoon).
 8.0 PETE MANDELL.
 "Honolulu Moon." My Button.
 "Get Going." Pete Mandell.
 E. W. HINCHLIFFE.
 "Lacy Long." Fred Godfrey.
 C. RAMON NEWTON and BILLY MAYERL.
 "I've Got A Real Duddy Now."
 Piano Solo, "The Jazz Master."
 "Where Is That Girl That Was Stolen From Me?"

JOHN HENRY

- will Entertain.
 PETE MANDELL.
 "Do You Forget?" Button and Kenyon.
 "Take Your Fink." Pete Mandell.
 E. W. HINCHLIFFE.
 "My Old Bassoon."
 9.0 C. RAMON NEWTON and BILLY MAYERL.
 "Chick, Chick, Chicken."
 "Did Toast Run His Bicycle Hat?"
 "Mississippi Shivers."

A Concert Party

at

The Sea Side.

- 10.0 TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
 Local News.

- 10.15 Bransby Williams
 in Dickens Characters.
 S.B. to other Stations.
 10.45—Close down.

5IT BIRMINGHAM. 479 M.

- 3.45 The Station Wind Quintet. Doris Emberton (Soprano).
 4.45 Afternoon Topics. Selma Rogers. F.R.H.S., "Topical Horticultural Hints—Green Manuring of Gardens."
 5.11 CHILDREN'S CORNER.
 5.35 Children's Letters.
 6.0 Lullaby Picture House Orchestra. Conductor, Paul Brown. Tam Osborn (Bass).
 7.0 WEATHER FORECAST and NEWS. S.B. from London.
 Topical Talk. S.B. from London.
 7.25 Musical Interlude. S.B. from London.
 7.40 Mr. J. FROST. S.B. from London.
 THE STATION MILITARY BAND:
 Conductor, W. A. CLARKE.
 HARRY HOPEWELL (Baritone).
 JAY KAYE (Entertainer).

THE EXPERIMENTAL TRANSMISSION for Amateur Wireless Engineers Will be carried out by THE DUNDEE STATION, 10.45-11.15.

Music and Song.

THE BAND.

- Overture, "Les Dragons de Villars" Mailbert.
 Valse, "Amorette's Dance" Gang's.
 HARRY HOPEWELL.
 "The Two Roses" Hancock.
 "Through the Fields in Winter" Solador.
 "Devotion" Schumann.
 "Sunday" Brahms.

THE BAND.

- Selection, "Sun Toy" Jones.
 HARRY HOPEWELL.
 "Sheila Mine" Rupert Marsh.
 "Hunting Song"
 "The Gift Rose" Coleridge-Taylor.
 "The Sword of Fortuna" Bullard.
 THE BAND.
 "Marthe Militaire" Beethoven.

Music and Humour.

THE BAND.

- Characteristic Piece, "Down South" Myddleton.

JAY KAYE.

- In Humorous Items including:
 "The Salvage Man" Darnley.

THE BAND.

- Selection, "A Life On the Ocean" Binding.

JAY KAYE.

- In a further Humorous Interlude including:
 "The Beelester" Darnley.

THE BAND.

- Humorous Variations Winterbottom.
 10.0 WEATHER FORECAST and NEWS.
 S.B. from London.
 Local News.

10.15. Pianoforte and Violoncello Recital.

HARRY JOHNSON (Pianoforte).

BRENDA HALEN (Violoncello).

HARRY JOHNSON.

- Caprice in D Arensky.
 Homage Bowen.

BRENDA HALEN.

- Oriental Cut.
 Arlequin Poppo.

HARRY JOHNSON and

BRENDA HALEN.

- Concerto (for Violoncello and Pianoforte) Pergola.

10.45—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45 Talk: Occasional Papers, by Jessie March. The Byron Band. Marguerite Besant and Kathleen Dance (Duetists). George Stone (Entertainer).

- 5.15 CHILDREN'S CORNER: Songs and Stories, etc.

- 5.45-6.0 Children's Letters.

- 6.30 Musical Interlude.

- 7.0-8.0 Programme S.B. from London.

- 8.0-8.15 Interval.

Winter Gardens Night.

Imperial Programme.

THE MUNICIPAL ORCHESTRA:

Conductor, Sir DAN GODFREY.

- EVELYN TIERNEY (Canadian Soprano).
 A. E. NICKOLDS (Banjo-Entertainer).

5.15. THE ORCHESTRA.

- March (No. 4), "Pump and Circumstances" Elgar.
 Overture, "Bohemia" Mackenzie.
 "Canadian Patrol" O'Neill.

- EVELYN TIERNEY.
 "Una voce poco fa" ("The Barber of Seville") Rossini.

THE ORCHESTRA.

- Selection, "Morris England" E. German.
 A. E. NICKOLDS.

- Banjo Solos.
 Interval.

THE ORCHESTRA.

- "Irish Rhapsody" C. F. Stanford.
 EVELYN TIERNEY.

- "The Song of the Palmarquin Bearers" Martin Shaw.

- "I Know Where I'm Goin'" H. Hughes.
 "At the Mill" E. Hogenman.

THE ORCHESTRA.

- Overture, "The Little Minister" A. C. Mackenzie.

- "Welsh Rhapsody" E. German.
 10.0 10.45—Programme S.B. from London.

5WA CARDIFF. 353 M.

11.30-12.30 THE ST. HILDA COLLIERY BAND.

Relayed from the

Institution Gardens, Bath.

Conductor: WILLIAM HALLIWELL.

Overture, "The Bohemian Girl" Balfe.

Tone Poem, "Finlandia" Sibelius.

Waltz, "Golden West" Nisholle.

Polka, "Sure As You're Born" Gillespie.

Euphonium Solo, "Friend o' Mine" Sanderson.

(Soloist: TOM BRENNEN).

Selection, "Ballad Memories" Hunt.

Excerpts from "The Lady of the Rose" Gilbert.

Hymn, "Adoration" Thornton.

2.0-4.30 THE ST. HILDA COLLIERY BAND.

Relayed from the

Royal Victoria Park, Bath.

Conductor: WILLIAM HALLIWELL.

Overture, "Raymond" Thomas.

Three Dances ("Heavy VIII") German.

Polka, "In Between the Showers" Silberman.

Cornet Solo, "Perfection" White.

(Soloist: ALWYN TEASDALE.)

1st Movement from the "Unfinished" Schubert.

Symphony Schubert.

Selection, "The Maid of the Mountains" Fraser-Simson.

5.0-5.15 "5WA'S" FIVE O'CLOCK.

5.30 CHILDREN'S CORNER.

5.5-6.15 "The Letter Box."

7.0-8.0 Programme S.B. from London.

8.0 In the Gardens of B&I.

THE ST. HILDA COLLIERY BAND:

Conductor: WILLIAM HALLIWELL.

Relayed from the

Royal Victoria Park, Bath.

Grand Selection, "Samson and Delilah" Saint-Saens.

Waltz, "Just a Dream of You, Dear" Klockmann.

Cornet Solo, "Pandora" Dunsire.

(WILLIAM ELLISON, the Celebrated Cornet Virtuoso.)

2nd Movement from the "Unfinished" Schubert.

Trombone Solo, "The Trumpeter" Dix.

(HAROLD LAYCOCK, the Famous Trombonist.)

9.0 A Good Egg.

THE ROOSTERS CONCERT PARTY:

ARTHUR MACKNESS (Tenor);

SEPTIMUS HUNT (Baritone);

PERCY MERRIMAN (Entertainer);

GEORGE WESTERN (Pianist and Entertainer).

JOHN SNOWDEN (Solo Violoncello).

THE CONCERT PARTY.

"The Roosters Break Their Shell"

Merriman and Western.

Concerted, "Bingo Farn."

Arthur Mackness and George Western.

Duet, "Singing" Hydon.

Concerted, "Rodeo" Henry.

George Western in Humour at the Piano.

An Army Chorus, "Old King Cole."

JOHN SNOWDEN.

Sonata in G Henry Eccles, arr. Salmon.

THE CONCERT PARTY.

Concerted, "Bambolade" Arthur and Ediz.

William Mack in Mirthful Moments.

NEWS FROM THE AUNTS AND UNCLES

and down came Buddy Parrot.

PROGRAMMES FOR TUESDAY (Aug 25th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 385.

2LO LONDON. 365 M.

1.0. The Savoy Hotel from Greenwich. Lunch at the Holborn Restaurant.

4.0. Home-Making the World Over. Mongolia, by Jane Harrington. Organ and Orchestral Music, relayed from Stopham's Bush Pavilion.

5.0. CHILDREN'S CORNER. "Three Silver Shillings" told by Rose Freeman. "Unhappy Dido" (E. W. Lewis).

6.30. Children's Letters.

7.0. TIME SIGNAL FROM BIG BEN.

WEATHER FORECAST and 18.00. NATIONAL NEWS BULLETIN S.B. to all Stations.

JAMES AGATE. Dramatic Criticism S.B. to all Stations.

7.30. Musical Interlude. S.B. to all Stations.

7.40. Mr. R. G. L. V. "Trackers in the Punjab." S.B. to other Stations.

8.0. 10.0. S.B. to all Stations except "BAX."

8.5. THE LANCASHIRE ORCHESTRA.

THE JUVENILE SALE (Herman Frank).

10.0. Essay to Melodramatic Memories "Winners."

(3rd Edition).

10.15. The Three Acts.

10.30. Far Too Many People.

Arranged and Directed by R. B. J. J. J.

10.45. The Leading Lady Juvenile Lead and Papyrus old Father with Beauty (Thorus).

Will be in attendance, the whole being in a most amusing way.

JOAN HAY; PHYLIS PANTING; GEORGE PIZZET; LAWRENCE VENN; RAYMOND TRAFFORD.

11.0. "From My Window," by Philemon.

11.15. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND NATIONAL NEWS BULLETIN S.B.

11.30. THE SAVOY HOTEL.

THE SAVOY HOTEL. Savoy Hotel, London.

11.45. Close down.

5BT BIRMINGHAM. 479 M.

1.0. The Boosters Concert Party. "The Maestros" (Tenor), Soprano, "The Maestros" (Entertainer).

4.0. "The Maestros" (Entertainer). George V. (Humorist). In the Repertoire.

6.30. Mr. R. A. Nodine.

7.0. Musical Interlude.

7.30. CHILDREN'S CORNER.

7.40. The Picture House Orchestra. Conductor: Paul Rimmer. Beatrice Dickson.

8.0. S.B. from London.

6RM BOURNEMOUTH. 386 M.

1.0. 12.0. Orchestral relayed from the Bournemouth Music Centre.

1.15. 1.30. "The Letter-Box."

1.45. 2.0. "The Letter-Box."

2.15. 2.30. "The Letter-Box."

2.45. 3.0. "The Letter-Box."

3.15. 3.30. "The Letter-Box."

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7.15. 7.30. "The Letter-Box."

7.45. 8.0. "The Letter-Box."

7.40. Miss RENOLD. 482 M.

1.0. 12.0. Orchestral relayed from the Bournemouth Music Centre.

1.15. 1.30. "The Letter-Box."

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5.45. 6.0. "The Letter-Box."

6.15. 6.30. "The Letter-Box."

6.45. 7.0. "The Letter-Box."

7.15. 7.30. "The Letter-Box."

7.45. 8.0. "The Letter-Box."

EVENTS OF THE WEEK.

SUNDAY, August 23rd.

LONDON, 3.30. Old Masters.

LONDON, 8.0. The Band of H.M. Royal Air Force.

BIRMINGHAM, 8.30. Saint-Saëns's Music.

MONDAY, August 24th

BIRMINGHAM 10.15. Pianoforte and Violoncello Recital.

MANCHESTER, 8.0. Chamber Music.

NEWCASTLE, 8.0. Old Songs.

BELFAST 7.30. Grand Opera and Light Opera.

TUESDAY, August 25th

"5XX," 8.0. Chamber Music and Plays.

LONDON, 8.15. "Winners." S.B. to all Stations except "5XX."

WEDNESDAY, August 26th.

"5XX," 8.0. The Haslemere Festival of Chamber Music.

LONDON 8.0. Ballet Concert.

LONDON, 10.15. Bransby Williams in Dickens Characters.

BIRMINGHAM, 8.0. Bach Programme.

GLASGOW, 8.0. Operatic Night.

CARDIFF, 8.0. Chamber Music.

THURSDAY, August 27th.

"5XX," 8.0. International Programmes.

LONDON, 8.0. Chamber Concert.

LONDON, 9.0. Gems from Popular Operas.

MANCHESTER, 8.0. All Favourites.

BIRMINGHAM, 8.0. Grand Opera.

FRIDAY, August 28th.

"5XX," 8.0. The Haslemere Festival of Chamber Music.

LONDON, 8.0. An Hour of Song.

BOURNEMOUTH, 8.0. Adventure.

MANCHESTER, 7.30. "Don Giovanni."

SATURDAY, August 29th.

LONDON, 8.0. Sociable Songs with Orchestra.

8.0. "Radio Radiance."

BOURNEMOUTH, 8.0. The Barometer.

NEWCASTLE, 9.0. The Roosters.

PROGRAMMES FOR WEDNESDAY (Aug. 26th)

The letters L.S. printed in italics in these programmes signify a *Shortwave Broadcast* from the station mentioned.

The High-Power (Darent) Programme will be found on page 385.

2LO LONDON. 365 M.

10 p.m.—Time Signal from Greenwich.
10.—Time Signal from Greenwich. "My Part of the Country" by A. Boulet. Latest Concert: The 7. Trio and Mabel Moore (Contralto).
11.—An Hour's Dance Music.
11.—CHILDREN'S CORNER. Piano Solos by Stanford Robinson. "Robin Hood" and His Friend the Hedgehog, and by Auntie Vette. "The Biggest Falls in the World," by Frank Worthington.

6.30.—Children's Letters.
6.40.—Musical Interlude.
7.0.—TIME SIGNAL FROM BIG BEN.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Topical Talk. S.B. to all Stations.
7.25.—Musical Interlude. S.B. to other Stations.

7.35.—The Week's Work in the Garden, by the Royal Horticultural Society. S.B. to other Stations.

7.40.—Mr. G. B. BAYLEY "The Goodwins." S.B. to other Stations.

8.—*Radio Concert.*
MAY HUXLEY (Soprano).
STUART ROBERTSON (Baritone).
LEONARD HIRSH (Solo Violin).
GLADYS WILLIS (Solo Pianoforte).
STUART ROBERTSON.

8.0.—Soprano Solo. "Drink to Me Only With Thine Eyes" (arr. Roger Quilter).

8.10.—Maestro. GLADYS WILLIS.
Prelude in F Minor. Chopin.
IN A LONDON BLA.
A Sketch by Vera Oakley.
Introducing.

The Conductor. JAMES HUGHES.
A Cockney. HENRY F. JONES.
A Scot. JAMES HUGHES.
A Country Cousin. NELL CARTER.
A North Countryman.

SEBASTIAN SMITH.
A Frenchman. HENRY F. JONES.
MAY HUXLEY.

"When Thou Art Far" (arr. London Record).
"Danton" (arr. Max Strang).
"Little Princess, Look Up" ("Amasia") (arr. Faraday).

8.30.—LEONARD HIRSH.
Nocturne in B Flat. Chopin.
Caprice Viennois. Kreisler.

STUART ROBERTSON.
"Bought In The Ring of Words" (arr. Vaughan Williams).
"Over the Mountains" (arr. Roger Quilter).

"Old Clothes and Fine Clothes" (arr. Martin Shaw).
"BRAINS LIMITED."

"SOLVING A SERVANT PROBLEM" (By Charles Mortimer).
Introducing.

John (Something in the City, with his Saturday Afternoon off).

SEBASTIAN SMITH.
Mary (His Wife) ... LAURA SMITHSON.
Liane (the Cause of all the Trouble) ... NELL CARTER.

8.0.—LEONARD HIRSH.
Berceuse. Antonio De Grassi.
Prelude and Allegro. Pugnani-Krist.

MAY HUXLEY.
"The Song of the Summer" (arr. Teresa Del Riego).

"Where'er a Snowflake Leaves the Sky" (arr. Liza Lehmann).

"Spring's Awakening" (arr. Scott).

9.50 (approx.). GLADYS WILLIS.
Prelude, No. 15, in D Flat Major (Chopin).
Prelude, No. 11, Op. 28, in A Minor (Chopin).
If he is relayed from the Stadium, Wembley.

10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News.
10.15.—The Week's Feature: Grandby Williams.

Home Yards and Menorah. S.B. to all Stations.

10.45.—Close down.

SIT BIRMINGHAM. 479 M.

3.45.—The Station Pianoforte Quartet, Leader. Frank Cantel. Dora Green (Mezzo Soprano).

4.45.—Afternoon Topics. Harold Baker. F.R.P.S., "English Homes of the Past."

5.15.—CHILDREN'S CORNER.

5.55.—Children's Letters.
Luella P. House Orchestra. Conductor, Paul Kummer. Miss West (Solo).

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.
7.25.—Musical Interlude. S.B. from London.

7.35.—Royal Horticultural Society Talk. S.B. from London.

7.40.—M. C. L. ALLEY. S.B. from London.
THE S. A. N. AUGMENTED. R.F.S. A.

Conductor, JOSEPH LEWIS.
MARIE HOWES (Mezzo-Soprano).
GORDON BRYAN (Solo Pianoforte).
RONALD GOURLEY (Entertainer).

8.0.—Back Programme.
THE ORCHESTRA.

Overture in D. MARIE HOWES.
"In Faith I Quiet Wait" (Schumann's "Gesangbuch").

"Sighing, Weeping, Troubled, Woe" ("My Was in Heaviness").
Introduction. "Thou art a Woman" (Schumann's "Gesangbuch").

THE S. A. N. AUGMENTED. R.F.S. A.
Pavane. Schopenhauer. (arr. by the composer).

THE S. A. N. AUGMENTED. R.F.S. A.
Concerto in D Major for Pianoforte and String Orchestra. (arr. by the composer).

Allegro vivace; Adagio; Allegro moderato.
MARIE HOWES.

"My Lord, It's All the Wind" ("Phonix and Pan").

"Come, Sweetest Death" (Schumann's "Gesangbuch").

"My Heart Ever Faithful" ("God So Loved the World").

Special Explanatory Remarks will be given before each item by Dr. GORDON ANDERSON.

9.10.—RONALD GOURLEY.
In Humour at the Piano.
GORDON BRYAN.

Petite Suite. (arr. by the composer).
Scherzo; Chant sans paroles; Berceuse Humoresque.

Carillon (Etude d'exception transcendante). (arr. by the composer).

RONALD GOURLEY.
In More Humour at the Piano.

10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.

10.15.—BRANSBY WILLIAMS. S.B. from London.
10.45.—Close down.

6BM BOURNEMOUTH. 386 M.

3.45.—Fashion Talk by Stewart Smith. (arr. by the composer).
Musical Interlude. (arr. by the composer).

5.15.—CHILDREN'S CORNER. Fairy League.

5.45.—Children's Letters.

6.30.—Musical Interlude.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

7.25.—Mas a ... S.B. from London.

7.35.—Royal Horticultural Society Talk. S.B. from London.

7.40.—S. A. N. AUGMENTED. R.F.S. A.

8.0.—THE WEYMOUTH MUNICIPAL ORCHESTRA.

Conductor, ELDRIDGE NEWMAN.
Relayed from Alexandra Hall, Weymouth.

Grand March ("Cleopatra") (Muncie).
"Le Roi a Dit" (Delibes).

For-trot, "I'm Gonna Bring a Watermelon to My Girl To-Night" (arr. by the composer).
Variations by the Orchestra.

Scores from "The Talmud" (arr. by the composer).
M. C. L. ALLEY. S.B. from London.

10.0.—Programme S.B. from London.

5WA CARDIFF. 353 M.

12.30-12.35.—THE ST. HILDA COLLEGE BAND.
Relayed from the Institution Gardens, Bath.

One to ... (arr. by the composer).
The Flying Dutchman (Berg).

For-trot, Oh, How I Love My Darling (arr. by the composer).

Waltz, "Riverside" (arr. by the composer).
Cornet Solo, "The Last Chord" (arr. by the composer).

Soloist, WILLIAM ELLISON.
Intermezzo, "In A Monastery Garden" (arr. by the composer).

Fantasia, "Souvenir d. Rome" (arr. by the composer).

3.0-4.30.—THE ST. HILDA COLLEGE BAND.
Relayed from the Royal Victoria Park Bath.

Conductor, WILLIAM HALLIWE.
Overture, "Der Ozean" (arr. by the composer).

Soloist, "Reminiscences of Ballo" (arr. by the composer).

Waltz, "What's Become of Sally" (arr. by the composer).
Cornet Solo, "The Rostovian" (arr. by the composer).

Soloist, ALWYN TEASDALE.
Selection, "Polka" (arr. by the composer).

Excerpts from the Musical Play, "La Boheme" (arr. by the composer).

5.0.—SWAN'S "FIVE OTTAKES".

5.30.—CHILDREN'S CORNER.

6.5.—"The Letter Box".

6.15-6.30.—Teen's Corner: "An Adventure with an Owl" (by Mr. R. H. ...).

6.45.—Local Radio Societies' Bulletin.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Topical Talk. S.B. from London.
7.25.—Musical Interlude. S.B. from London.

7.35.—Royal Horticultural Society Talk. S.B. from London.

7.40.—Mr. G. B. BAYLEY. S.B. from London.

KATHLEEN JACOBS (Solo Violoncello).
PEERS COETMOORE JONES (Solo Violoncello).

VERA McCOMB THOMAS (Solo Pianoforte).

8.0.—Sonata for two Violoncellos and Piano. Op. 2, No. 8 (arr. by the composer).
Andante; Allegro; Largo; Allegro.

VERA McCOMB THOMAS.
Sonata in C Major, 1st Movement (arr. by the composer).

Concerto in D Major for two Violoncellos and Piano (arr. by the composer).

2nd Movement (arr. by the composer).

PROGRAMMES FOR WEDNESDAY (Aug. 26th.)

The letters "S.B." printed in Italics in these programmes signify a simultaneous broadcast from the station mentioned.

KATHLEEN JACOBS.

Sonata in G Major
3rd Movement. Grasse, 2nd Movement.
A major
Sonata for two Violoncellos ... Mozart

Music and Humour.

HARRY H. PEWELL (Baritone).

JAY KAYE (Entertainer).

THE CARLTON ORCHESTRA

Music Director, T. LLEWELLYN

8.45. THE ORCHESTRA

Selections from "Madame Butterfly"

Selections from "The Clock is Playing"

HARRY HOPEWELL

"The Unforeseen"

"In the Silver Moonbeams"

"The Two Roses"

"The Hu-lan"

THE ORCHESTRA

Selections from "Rose Marie"

"Idyll Pastorale"

HARRY HOPEWELL

"Bright is the Ring of Words"

"Laughing Willows"

"The Easthope Martin"

JAY KAYE

"H. M. at the Bottom of it All"

G. L. Braun

THE ORCHESTRA

"The Look"

"The Parade of the Tin Soldiers"

10.0. WEATHER FORECAST and NEWS.

S.B. from London. Local News

10.15. BRANSDY WILLIAMS. S.B. from

London.

11.45. Close down

22Y MANCHESTER. 378 M.

THE "22Y" ORCHESTRA

MEL CONSTANDIROUS (Dance)

MELVILLE SMITH (Tenor)

THE ORCHESTRA

8.30. Overture "Mazurka"

MELVILLE SMITH

"Angela Guard Tree"

"Ours"

THE ORCHESTRA

Suite from "The Country Side"

MEL CONSTANDIROUS

Humorous Character Sketches

"On the Doorstep"

THE ORCHESTRA

"A Lightning Switch"

MELVILLE SMITH

"Now Sleeps the Crimson Petal"

MEL CONSTANDIROUS

"Mrs. Smythe Brown Buys a Book"

"Mrs. Brown Buys a Hat"

THE ORCHESTRA

"Martal Moments"

5.0. -Afternoon Talk

5.30.6.15. CHILHURN'S CORNER

6.40. Musical Interlude. S.B. from London

7.0. WEATHER FORECAST and NEWS

S.B. from London

Topics Talk. S.B. from London

7.15. Musical Interlude. S.B. from London

7.30. Mr. W. F. BLETHER, Examiner in

Spanish to the C. L. C. I., Spanish Talk

THE ROOSTERS CONCERT PARTY

ALFRED MAC KERR (Tenor).

FRANK S. HUNT (Baritone).

PERRY MURPHYMAN (Entertainer).

WILLIAM MACK (Humorist).

GEORGE WESTERN

(Pianist and Entertainer)

In Selections from their Repertoire

Two Interludes by the "RIGHTER MANCHESTER DANCE BAND"

Relayed from the State Choir

8.0. THE CONCERT PARTY

Dance Music

8.45. THE CONCERT PARTY

Dance Music

9.15. THE CONCERT PARTY

Dance Music

9.30. THE CONCERT PARTY

Dance Music

10.0. WEATHER FORECAST and NEWS.

S.B. from London

Local News

10.15. BRANSDY WILLIAMS. S.B. from

London

10.45. Close down

5NO NEWCASTLE. 403 M.

4.0. Music from Fenwick's Terrace Tea Room

5.0. "Tea-time" Topics. A. S. Delmon (Tenor)

5.30. CHILHURN'S CORNER

6.10. Musical Interlude

6.40. "Farmers' Corner: Prof. G. L. at Sea-

sonable Notes

7.0. WEATHER FORECAST and NEWS.

S.B. from London

Topics Talk. S.B. from London

7.15. Musical Interlude. S.B. from London

7.30. Horticultural Society Talk. S.B.

from London

7.40. Mr. B. BAILLY. S.B. from London

8.0. As How of Dance Music

by

TILLEY S. ORCHESTRA

Songs Humorous and Otherwise.

LILLIAN FAIRNEY (Soprano)

WINIFRED CECI (Entertainer)

THE STATION ORCHESTRA

Conductor EDWARD CLARK

9.50. LILLIAN FAIRNEY

"O Tell Me"

"The Night Descends"

THE ORCHESTRA

"The Angel's Serenade"

WINIFRED CECI

In Songs and Musicology at the Piano

9.20. LILLIAN FAIRNEY

"The Dream Cancos"

"I at a Ray of Sunshine"

"If I Might Come to You"

WINIFRED CECI

In Further Selections from her Repertoire

9.50. THE ORCHESTRA

March ("The Queen of Sheba")

10.0. WEATHER FORECAST and NEWS

S.B. from London

Local News

10.15. BRANSDY WILLIAMS. S.B. from

London

10.45. Close down

28D ABERDEEN. 495 M.

3.30-5.0. Strathmore's Symphony Orchestra, re-

layed from the Electric Theatre. Fish-

ing News Bulletin. Afternoon Topics

5.30-6.0. CHILHURN'S CORNER. Music

R. C. L. at Sea. "Nature Talks of

Long Ago" (4 Way the Spider Weaves

a Web)

6.30. Fishing News Bulletin

Strathmore's Symphony Orchestra, relayed

from the Electric Theatre

7.0. WEATHER FORECAST and NEWS

S.B. from London

Topics Talk. S.B. from London

7.25-7.35. Musical Interlude. S.B. from Lon-

don

CHAPPELL

and

WEBER

pianos are in use at the
various stations of the
S.B.C.

7.40. The Rev. E. BEESFORD COOK.

"Books as Bibles" (5)

8.0. OPERATIC PROGRAMME. S.B. from

Glasgow

10.0. WEATHER FORECAST and NEWS

S.B. from London

Local News

10.15. BRANSDY WILLIAMS. S.B. from

London

10.45. Close down

5SC GLASGOW. 422 M.

11.30.12.30. MAIL TALK

Musical Moments.

THE WIRELESS QUARTET

AGNES M. SOWTER (Soprano)

3.30. Overture, "Ceres"

Selection, "Don Quixote"

AGNES M. SOWTER

"Fair Spring is Returning"

"About"

THE QUARTET

"Three Hungarian Dances"

"The Lament of Isis"

"One Morning, Oh, So Early"

4.30. -Afternoon Top

5.0-6.45. CHILHURN'S CORNER

6.55. Weather Forecast for Farmers.

7.0. WEATHER FORECAST and NEWS.

S.B. from London

Topics Talk. S.B. from London

7.25. Local News

7.30. Musical Interlude

7.40. Mr. J. P. MAGENNIS: "In the

Process"

Operatic Night

S.B. to Aberdeen, Edinburgh and Dundee

ROSE MYRTIL (Soprano)

JAY JONES (Tenor)

THE STATION ORCHESTRA

Conducted by

HERBERT A. CARRUTHERS

8.0. Overture "The Merry Widow"

8.15. Kander's Song "Heart's Sorrow"

"Parasol"—Act II

(With Orchestral Accompaniment)

"Au de la" (In English)

"Prodigious"

8.30. "THE GLEES"

8.45. "THE GLEES"

"Andrea"

"Giordano"

"Meyerbeer"

"Othello"

(With Orchestral Accompaniment)

THE ORCHESTRA

Selection, "The Merry Widow"

ROSE MYRTIL

Recit. and Aria, "The Merry Widow"

(With Orchestral Accompaniment)

Recit. and Aria, "The Merry Widow"

Romance, "Vine de la"

(With Orchestral Accompaniment)

THE ORCHESTRA

Overture, "Romance of the"

"Othello"

Recit. "To Him Who Sings"

"Life is Torture"

Aria, "O Thou, With Angels"

(All with Orchestral Accompaniment)

10.0. WEATHER FORECAST and NEWS

S.B. from London

10.15. BRANSDY WILLIAMS. S.B. from

London

10.45. Close down

PROGRAMMES FOR THURSDAY (Aug. 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 385.

21.0 LONDON. 365 M.

10.25.—Time Signal from Greenwich. The Week's Concert of New Gramophone Records.

4.05.—Books to Read by Ann Spence. "Cecilia's Tea and Music."

6.0.—CHILDREN'S CORNER. Songs by Dale Smith. "The Knights of the Silver Shield." "Strange Stories of Animals," by Madeline Collier.

6.40.—Children's Letters.

6.40.—Time Signal from Greenwich.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 2ST GENERAL NEWS BULLETIN S.B. to all Stations.

7.15.—FRENCH TALK by M. STEPHAN. "Dance des Gars Français." Under the auspices of L'Institut Française. S.B. to all Stations.

7.25.—Musical Interlude. S.B. to all Stations except B.C.

7.40.—Capt. CAMERON on "Patriotic Shoot-out." S.B. to other Stations.

S.B. to other Stations.

NELLIE WALKER (Soprano).

THE MODERN TRIO.

MELZAK (Violin).

MANUCCI (Tutor).

KILSH Piano-forte.

POETRY READING.

THE TRIO.

Three Movements from the Dumky Trio, Op. 90. Dvorak.

Andante; Allegro; Lento. Moderato.

8.15.—MARY SOMERVILLE. Readings from Robert Bridges.

8.30.—NELLIE WALKER.

"None But the Weary Heart." Tchaikovsky.

"In Haven." Elgar.

"Where Corals Lie." Elgar.

THE TRIO.

Third Trio in A Major, Op. 166.

C. F. Stanford.

First and Last Movements. Allegro moderato, ma con fuoco, Adagio ma non troppo.

moderato.

NELLIE WALKER.

"The Lament of Isis." Debussy.

"To the Forest." Tchaikovsky.

"Love Went A-Singing." F. Bridge.

Songs from Popular Operas.

S.B. to other Stations.

EDA BENNIE (Soprano).

HORACE VINCENT (Tenor).

THE WIRELESS ORCHESTRA.

and CHORUS.

Conducted by STANFORD ROBINSON.

THE ORCHESTRA.

March and Chorus, "Hail, Bright Anode."

("Tannhäuser.") Wagner.

EDA BENNIE.

Bell Song from "Lakmé." Delibes.

HORACE VINCENT.

"Your Tiny Hand is Frozen." ("La Bouémie.") Puccini.

THE ORCHESTRA and CHORUS.

Bel Chorus ("Pagliacci.") Leoncavallo.

9.30.—EDA BENNIE and CHORUS.

Easter Hymn ("Cavalleria Rusticana.") Mascagni.

HORACE VINCENT.

"On With the Mooley." ("The Mooley.")

EDA BENNIE and CHORUS.

Interlude. ("The Mooley.")

THE ORCHESTRA.

March and Chorus.

10.0.—TIME SIGNAL FROM BIG BEN.

WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN S.B. to all Stations.

Capt. P. P. ECKERSLEY Topical Talk S.B. to all Stations.

Local News.

THE SAVOY ORPHEANS and

THE SAVOY RAVANA BAND.

Relayed from the

Savoy Hotel.

Savoy Hotel.

11.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.45.—The Station Piano-forte Quartet. Leader, Frank Cartel.

4.45.—Afternoon Topics. "Bon Tap—Mores de Paris."

5.15.—CHILDREN'S CORNER.

5.35.—Children's Letters.

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WYNNE AJELLO (Soprano)

WALTER GLYNNE (Tenor)

ROBERT PITT and LANGTON MARKS

Entertainers

LESLIE FURSLAND (Comedian)

JOHN HENRY (Entertainer)

ALVIN KEEH

(Songs with Banjo and Banjo)

THE BAND

Overture, "La Reine d'un Jour." Adm.

2.40.—WYNNE AJELLO

"Villapello." "Toujours de l'Espérance"

"Woodland Song." "Toujours de l'Espérance"

"In the Hay." "Toujours de l'Espérance"

2.50.—ROBERT PITT and LANGTON MARKS

In Duets Up-to-Date

THE BAND

Musical As You Like It

Autumn Dance

Characteristic, "The W." "Toujours de l'Espérance"

3.10.—ALVIN KEEH

Selected.

THE BAND

Selection from Ballet "L'opéra de la Danse"

LESLIE FURSLAND

A Humorous Incident

THE BAND

Incidental Music to "The Merchant of Venice"

3.55.—WALTER GLYNNE

The Love Lily. "Balthazar Thompson"

4.5.—JOHN HENRY at the Sea

THE BAND

Pas des Fleurs. "P. Nello." "Toujours de l'Espérance"

The Battle of Spring. "Toujours de l'Espérance"

"Cordelia's Wedding Procession." "Toujours de l'Espérance"

End of Music. "William Tell"

4.1.—Ten Interval

ROYAL AIR FORCE BAND

15.—CHILDREN'S CORNER

Selections by

MOORE'S MILITARY BAND

March. King Cotton

March. The King of the Hill

March. The King of the Hill

March. The King of the Hill

March. The King of the Hill

March. The King of the Hill

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PROGRAMMES FOR FRIDAY (Aug. 28th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 385.

2LO LONDON. 365 M.

10.20.—Time Signal from Greenwich. Music played during luncheon at the Hotel Metropole.

4.0. "The Five Ages of Story-Telling" (4), by Una Broadbent, M.A. Music relayed from the Capital Theatre, Haymarket.

5.0.—An Hour's Dance Music.

6.0. **CHILDREN'S CORNER** Dance Music. "The Story of Rapunzel" told by Harcourt Williams. A Chat About Books by Mrs. J. Somerville.

6.30. Children's Letters.

6.45. Musical Interlude.

7.0. **TIME SIGNAL FROM BIG BEN** 7.15. **THE NEWS** (S.B. to all Stations).

7.30. **THE NEWS** (S.B. to all Stations).

7.45. **THE NEWS** (S.B. to all Stations).

8.0. **STANLEY COWIE** (S.B. to Newcastle and Belfast).

An Hour of Song.
(Singles, Duets, and Quartets.)

FLORIE ST. DENNY (Soprano).
STEWART THOMAS (Tenor).
MRS. SALISBURY (Soprano).

9.0. **THE SINGERS**

Sung "Fly Music To Thy Heart"

"Down In a Flowery Vale" (S.B. to all Stations).

FLORIE ST. DENNY

"Orpheus With His Lute" (S.B. to all Stations).

"Spring" (S.B. to all Stations).

STEWART THOMAS

"Dream Valley" (S.B. to all Stations).

"The Lark" (S.B. to all Stations).

"The Fields Are Full of Summer Song" (S.B. to all Stations).

THE SINGERS

"The Lark" (S.B. to all Stations).

"The Lark" (S.B. to all Stations).

"The Lark" (S.B. to all Stations).

"The Lark" (S.B. to all Stations).

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"The Lark" (S.B. to all Stations).

"The Lark" (S.B. to all Stations).

5IT BIRMINGHAM. 479 M.

3.45. The Loxells Picture House Orchestra. Conductor, Paul Rimmer. Emily Wadron (Soprano).

4.45. Afternoon Topics. Herbert Stanley. The Time Wasters. Winifred Firl (Solo Pianoforte).

5.15. **CHILDREN'S CORNER**.

5.55. Children's Letters. Loxells Picture House Orchestra. (Conductor: Paul Rimmer.) Winifred Firl (Solo Pianoforte).

7.0.—**WEATHER FORECAST and NEWS** S.B. from London.

G. A. ATKINSON S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—Mr. SIDNEY RUSSELL (of the British National Opera Company) on "The Trials and Tribulations of English Opera."

THE STATION ORCHESTRA.

MARYAN ELMAR (Soprano).

HAROLD CASEY (Baritone).

DOROTHEA BARROTT (Solo Pianoforte).

CHARLES PENROSE and PARTNER (Entertainers).

8.0. **New and Original Music.**

THE ORCHESTRA

Quick March, "Fennel" (W. Beach).

DOROTHEA BARROTT

English Suite (for Pianoforte) (Barrott).

Morning Glory (Golden Rain).

After Glow of Summer (Nacht).

THE ORCHESTRA

Entr'acte, "Le Cygne" (L. Delibes).

Intermezzo, "Seaside of St. Ives" (F. J. Clark).

HAROLD CASEY

"Advice to Girls" (S. C. Colter).

THE ORCHESTRA

Idyll, "Au Ravoir" (T. J. Clark).

Valse, "Twilight Reveries" (T. J. Clark).

HAROLD CASEY

Kathleen ("A Tale") (S. C. Colter).

THE ORCHESTRA

Valse, "Roma" (Nigel Denny).

Theme, Variations and Finale (for Bassoon and Organ) (W. Beach).

(Solo Bassoon—W. A. Clarke).

8.30. **Humorous Interlude**

CHARLES PENROSE and

HILLIE GARY

A Burlesque entitled

"AT THE PICTURES."

9.5. **Popular Songs.**

THE ORCHESTRA

Solo, "A Woman's Love" (Poplar).

MARYAN ELMAR

"The Bird Song" (S. C. Colter).

THE ORCHESTRA

"When the Swallows Homeward Fly" (M. V. White).

HAROLD CASEY

"My Little Song" (T. J. Clark).

MARYAN ELMAR

"She Wandered Down the Mountain Side" (Clay).

THE ORCHESTRA

"One More Song" (Sunderland).

THE ORCHESTRA

Selection of Stephen Adams's Songs.

10.0-10.45. **Programme S.B. from London.**

6BM BOURNEMOUTH. 386 M.

11.30-12.0. Orchestra relayed from the Bungalow Cafe, Southampton. Musical Director: Arthur Pickett.

3.45.—Talk on "Humour," by Dorothy Fenwick. On record relayed from the Bungalow Cafe, Southampton. Musical Director: Arthur Pickett.

5.15.—**CHILDREN'S CORNER:** Songs and Stories. (For Long Talk).

5.45-5.55. Children's Letters.

6.30. **Musical Interlude.**

WEATHER FORECAST and NEWS S.B. from London.

G. A. ATKINSON S.B. from London.

7.25.—Musical Interlude. S.B. from London.

7.40.—Talk by Mr. J. F. P. (S.B. from London).

What Was It?

Adventure—And Three Games.

DOROTHY BENNETT

ESTHER COLEMAN (Introduction).

LEONARD GOWINGS (Tenor).

STUART ROBERTSON (Baritone).

ETHEL SMITH (Concertina).

THE WAREHAM ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE

8.0. **"A Voyage Round the World**

In a Sailing Ship in 1830."

(Part I)

By

Capt. HOWARD JACKSON

Stuart Robertson—Sea Songs and Stories.

Phil South (Concertina).

THE ORCHESTRA

Overture, "Plymouth Rock" (M. V. White).

8.30. **In An Old World Garden.**

THE ORCHESTRA

"Pavane" (S. C. Colter).

ESTHER COLEMAN

Song Cycle, "Old World Dance Songs" (J. F. P.).

THE ORCHESTRA

"An Old World Garden" (J. F. P.).

LEONARD GOWINGS

"My Lady's Bower" (Hope Temple).

THE ORCHESTRA

Madrigal, "Farewell" (J. F. P.).

9.0. **Rustic Revels.**

THE ORCHESTRA

Polka Tune and Polka Dance (J. F. P.).

STUART ROBERTSON

"At Gaudan Fair" (Paul May).

THE ORCHESTRA

Morris Dance, "Shepherd's Boy" (J. F. P.).

STUART ROBERTSON

"Harold's Bell" (J. F. P.).

THE ORCHESTRA

"Come to the Fair" (J. F. P.).

THE ORCHESTRA

"The Bean Feast" (J. F. P.).

10.30. **Vanity Fair**

THE ORCHESTRA

"Dance of the Deities" (J. F. P.).

DOROTHY BENNETT

"Charming Page" (J. F. P.).

THE ORCHESTRA

"The Court Song" (J. F. P.).

THE ORCHESTRA

"The Ballet Song" (J. F. P.).

10.0-10.45. **Programme S.B. from London.**

5WA CARDIFF. 353 M.

11.30-12.30.—The St. Helen's Colliery Band, relayed from the Institution Gardens, Bath. Conductor, W. L. L. I. A. M. HALLIWELL.

3.0.—Music.

3.1.—School Transmission: Introductory Talk and Excerpt from Shakespeare's "Henry V." (Act IV, Scene 1), by Prof. Brett and Mr. Donald Davies.

3.45. Music.

4.0. Tea-Time Music from the Carlton Rooms.

5.0. **"WAS" "FIVE O'CLOCK**

5.30.—CHILDREN'S CORNER

(Aug. 29th.)

(Continued in column I, page 385)

Use More Valves!

Some Hints Worth Remembering. By P. P. ECKERSLEY.

IT isn't that I have shares in the valve trade, nor have I formed myself into an association like those who decorate our hearthings with "eat more meat"—fruit—bread, or whatever it is. It's simply that this oscillation nuisance must stop. It is unusual for me to tell you that matters broadcasting are better abroad than here, but I was impressed in America by the absence of howling, and knew it was because they were selling apparatus that didn't need to oscillate to be both selective and sensitive.

Oscillation, that bugbear, occurs because people will use too few valves to accomplish those long reception distances, this selective tuning, that stout reception. Oscillation, it seems, cannot be ousted by asking people to behave like decent citizens, that, with a certain type of person, seems altogether too idealistic a conception. Oscillation, one reasons, then, is intrinsic rather to the method of reception.

Not Sensitive Enough

I believe the single valve with reaction is the nearest proposition for listening (with head-phones) in the world, assuming that it is properly handled, and that later on means come up upon a station which can be heard on a crystal set. I should like to see many crystal sets, and the single valve properly handled, in their place. I am not advocating this for any other reason than that I know that a crystal set is just not sensitive enough, and that nine-tenths of complaints are because the set has not a sufficient factor of safety. Unfortunately, with its associated batteries, be they ever so humble, the valve set must be slightly more costly and complicated. I know what would happen if my valve set idea were to be adopted. The single valve set would be tuned up for the local station for a few days, and then one dark night the owner would say:

Valve set! Why, I have a valve set! I can listen to other stations.

Is it Fair?

Result—well, we know the result. Dante's *Inferno* is but a mild description of the hell that results when these single-valve sets begin experimenting with others.

Why not stick to the local station, if you cannot afford more valves? Is it fair to the

others? And if you do get it—but that's an old story. If you are bitten with the desire to listen to distant stations, nobody is going to say you say—that's your business; my opinions or anybody else's need not weigh an ounce in the scale, provided you do not interfere with other people's desire to do the same thing. Thus, if you must do it, do it properly and use more valves, don't, don't, don't, please, use too much reaction. No set sold in America that is to compete in the market would dream of relying upon regeneration wholly—there may be some but they will not oscillate to the disturbance of others, they wouldn't sell if they did. But they are multi-valve sets. They don't force one valve to do the work of three.

Selectivity and Stout Circuits.

Is it not much nicer to drift along in a 20 h.p. car at thirty miles per hour than to force a 7 h.p. at the same speed? This is the difference between your single valve hanging on by its last shred of filament to a 200 watt relay station, 500 miles away and listening to a 1 k.w. affair over fifty miles with a 5-valve set.

Factor of safety—you must have it! And how, without furiously stout circuits that give the most appalling quality, is it possible to get the proper selectivity? It makes one feel as unhappy to get letter after letter saying that people can't out out "2LO." There are fourteen stations in New York, and the whole lot can be made to vanish at a reasonable distance, half a

mile) from any, and Chicago or Miami or Washington, or any mortal station can be brought in. How? By using a good few valves and not being afraid of them. Each valve may not have the vapor efficiency of the stage of some of our stout affairs, but they do their job.

My praise, it is true, does not extend to the usual low-frequency circuits of the American set; but here again, the slogan "more valves," never comes amiss. Neutralizing, the grid, good transformation or resistance couple, always, unless on top of the station, two stages of low frequency, and the job is good. Then you will do your loud-speaker justice. I am no prophet, nor am I inspired by inside knowledge, nor do I wish to boost any particular brand or make of set, but I do feel that the set designed along the lines indicated above will be the next season.

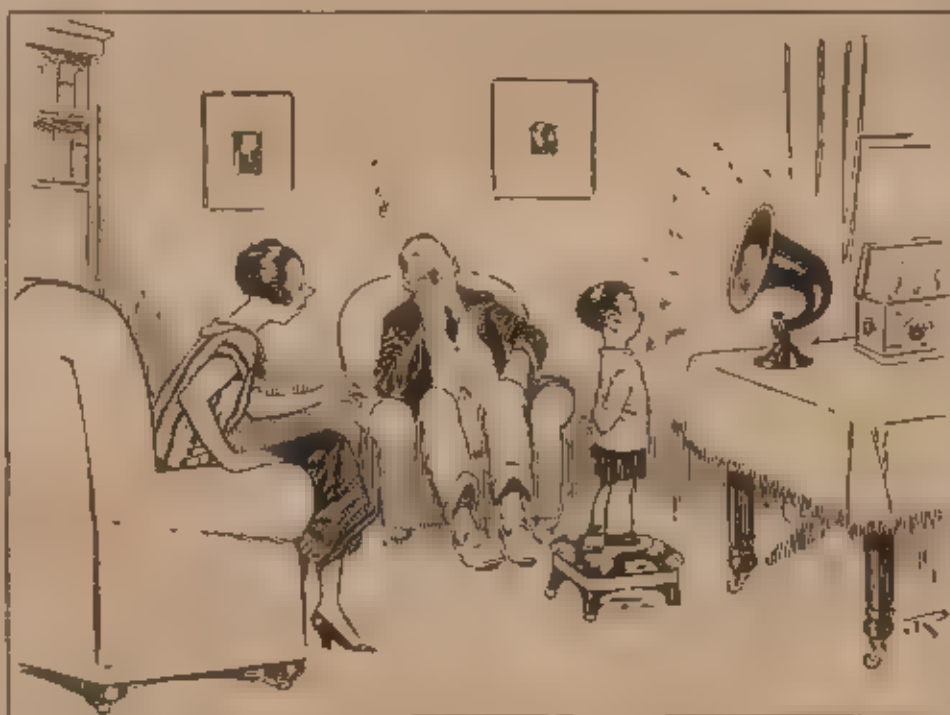
Plans for Expansion.

We have plans for expansion, but we can only progress if the receiver can take advantage of our rearrangements. What will be the good of giving alternative services (if we can) if they are to be jammed by both? We dare not too greatly regard obsolescence as a factor, so I preach selectivity and sensitivity for the receiver, good quality low frequency for the local listener, and advancing with the times, a reasonable measure of selectivity.

A coupled circuit, for instance, on sets always helps, and, as I said at the beginning, and shall say now and evermore, study the best in design and manufacture, and plump for plenty of valves, never being afraid that you are squandering money. You will be repaid time out of hand by the gain in performance.

The Strain of Progress.

This is, be it insisted, advice given in your interest so that you may gain the maximum pleasure from your set, and in our interest so that we may advance in the knowledge that both links in the chain will stand the increased strain of progress. A silent other, but for the several contrasted programmes each ready for the picking up is our ideal. We ask for your co-operation to help British Broadcasting to maintain its grade of place.



Anxious Mother (as radio speaker gives an audible sneeze) "Don't stand so close, Cyril! It sounds to me as if the announcer has a nasty cold!"

A PARTIAL LIST of the programmes characteristic of the work of Scandinavian composers, will be given at Bournemouth Station on Friday, September 4th. The music will be rendered by the Wireless Orchestra, Mr. John Turner (tenor), Miss Adriana Wolters (contralto), and Miss Olivia Butterworth (pianoforte); and will be chosen from the works of Jensen, Grieg, Jannefeldt, Novacek, and other celebrated composers.

MISS GERTRUDE ELLIOTT (Lady Forbes-Robertson) will broadcast to-night, Friday August 21st, for the first time, from the London Studio. She will take the part of Marianna in Stephen Phillips's tragedy *Herod*, which has been specially adapted for broadcasting. Mr. Arthur Wontner will play Herod. They will be supported by a first-class West-end cast and the Wireless Orchestra will provide the incidental

We congratulate the *Daily News* on the excellent progress of its fund for providing wireless receiving apparatus for London's Hospitals. The fund has now reached a total of about £20,000 and steady progress is being recorded. The equipment of several hospitals has already been completed. Lord Knutsford, the Chairman of the Fund, has asked us to call attention to the generosity of the radio firms who have come forward with gifts of apparatus.

PROGRAMMES FOR BELFAST (Aug. 23rd to Aug. 29th)

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

2BE 439 M. SUNDAY.

9.30-10.00.—Programme S.B. from London.

10. THE STATION CHOIR
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"
A. From by the Rev. Canon CHARLES MANNING, M.A., & St. Philip and St. Andrew's Church.
THE CHOIR
Hymn, "Great God, We Need Thee"
Hymn, "O God, We Need Thee"
Hymn, "O God, We Need Thee"
Hymn, "O God, We Need Thee"

10.10. Programme S.B. from London.
10.00.—WEATHER FORECAST and NEWS.
S.B. from London.
10.15. Programme S.B. from London.
10.45. Close down.

MONDAY.

10.10. Programme S.B. from London.
10.00.—WEATHER FORECAST and NEWS.
S.B. from London.
10.15. Programme S.B. from London.
10.45. Close down.

FRANK W. WEBSTER Tenor
ALBERT FITZGERALD Soprano
JAMES MCKAY (Soprano)
THE STATION ORCHESTRA
THE STATION BAND

Grand Opera.
THE ORCHESTRA
Selection, "Les Huguenots"
Ensemble, "Hymn to the Sun"

7.10. FRANK WEBSTER and Op. 100
Andante and Allegro, "O God, We Need Thee"

8.5. THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
FRANK WEBSTER
Quarta o quella ("Rigoletto")

Light Opera.
THE ORCHESTRA
Selection, "The Mountebanks"
FRANK WEBSTER
Hymn and Aria "O Vision of the Future"
("Estrellita")
Hymn and Aria "O Vision of the Future"
("Estrellita")
Hymn and Aria "O Vision of the Future"
("Estrellita")

8.17. THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
FRANK WEBSTER
Quarta o quella ("Rigoletto")

Instrumental Solos.
ALBERT FITZGERALD
Oriental Suite

9.17. JAMES MCKAY (with Orchestra)
"Lullaby"

Dance Music.
2.00
Waltz, "I Love the Sun"
Fox-trot, "On the Old Rock Seat of Love"

10.3.—BRANSBY WILLIAMS, S.T.
London.

10.45. Close down.

TUESDAY.

11.30-12.40. Telephone Race
1. THE STATION ORCHESTRA
1.15. FRANK WEBSTER (Mezzo-Soprano)

THE ORCHESTRA
Marek, "On the Quarter Deck"
Overture, "For Dancers"
M. Intense Suite for Strings and Piano
Hector O. Donnell
Lazaroff (Piano) & Captain
EDMUND LEE

4.28. THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

4.39. THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

5. THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

5.10. CHILDREN'S CORNER
5.50-6.0. Children's Letters
7.0. WEATHER FORECAST and NEWS
S.B. from London

7.10. Programme S.B. from London.
7.00.—WEATHER FORECAST and NEWS.
S.B. from London.

7.15. DANIE MUSIC relayed from the City
Couples Hotel S.B. from Dingle

11.30. Close down

THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

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10.0. WEATHER FORECAST and NEWS.
S.B. from London.
10.15.—BRANSBY WILLIAMS, S.T. from
London.
10.45. Close down.

THURSDAY.

10.30. THE "2HE" Quartet. Alice Moxon
(Soprano).
5.30. CHILDREN'S CORNER.
5.50-6.0. Children's Letters.
7.0. WEATHER FORECAST and NEWS.
S.B. from London.

7.15. DANIE MUSIC relayed from the City
Couples Hotel S.B. from Dingle

11.30. Close down

THE ORCHESTRA
Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

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Hymn, "Thine for Ever God at 10"
Scripture Reading
THE CHOIR
Anthem, "Thou Wilt Keep Him a Pure Heart"

(Continued in column 3, page 387.)

Saturday's Programmes.

(Continued from page 381.)

- 10.0. WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—SAVOY BANDS. S.B. from London.
- 10.30.—FRANSBY WILLIAMS. S.B. from London.
- 11.0.—THE SAVOY BANDS. S.B. from London.
- 12.0. Close down.

SSC GLASGOW. 422 M.

2.00-5.0 (approx.)—Pipe Band Competitions—March Past of a Thousand Pipes.
Address by the Lady Elsie Campbell of Ardy. Address by Lord Col. Ian Campbell (8th A. and S. H.). Relayed from the Cowal Highland Gathering, Duncraig.

5.0.—Afternoon Topics.

5.30.—THE PIPERS' CORNER.

5.45.—Weather Forecast for Pipers.

6.1.—WEATHER FORECAST and NEWS.
S.B. from London.

Mr. H. G. POWELL-JONES and London.

7.25.—Local News.

7.30.—Musical Interlude. S.B. from London.

7.40.—Local Radio Society Talk.

Ballad Concert.

Relayed to "5XX"

8.0-9.0. S.B. to Dundee.

9.0-10.0. S.B. to Belfast.

10.0-11.0. S.B. to Aberdeen.

MABEL CONSTANDROS (Entertainer).

ANNE BALLANTINE (Contralto).

THE ORCHESTRA.

HERBERT A. CARRUTHERS.

8.0. THE ORCHESTRA.

Ballet Suite, "Coppelia." Delibes. From

8.15. ANNE BALLANTINE.

The Feast of Lantornis. G. Bantock.

"Cottin Hushes." Stanford.

Old English Song, "Phyllis Was a Fair Maid." Stanford.

"I'll Rock You to Rest." Stanford.

8.30. SILVIO SIDELI.

Recall of Old Italian Airs.

"Dulce Memoria." Tosti.

"Destruction." De Fuenferron.

Song of Your Love. De Curtis.

8.45. THE ORCHESTRA.

Concert Value. Wittenberg.

8.5. MABEL CONSTANDROS.

On the Doorstep.

"A Suburban Tea Party."

9.10. THE ORCHESTRA.

"Potato Rhapsody." Meyerbeer.

March, "Le Prohibito." Meyerbeer.

9.25. ANNE BALLANTINE.

Canon Herrin.

"Up With the Carols of Dysart."

"There's No Luck About the House."

9.35. SILVIO SIDELI.

Recall of Modern Italian Songs.

Lacrima Herona. Ho to Zena.

MABEL CONSTANDROS.

Two Shopping Interludes.

Mrs. Sylvia Browne.

WEATHER FORECAST and NEWS.

SAVOY BANDS. S.B. from London.

10.0. FRANSBY WILLIAMS. S.B. from London.

11.0. THE SAVOY BANDS. S.B. from London.

12.0. Close down.

HIGH-POWER PROGRAMME.

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

DAVENTRY.

5XX 1,600 M.

SUNDAY, August 23rd.

6.30 a.m.—Weather Forecast.
6.30-6.45 } Programmes S.B. from London.

MONDAY, August 24th.

10.30 a.m.—Weather Forecast.
1.0 p.m.—Time Signal from Greenwich.
4.0-10.45. Programmes S.B. from London.

TUESDAY, August 25th.

6.30. Weather Forecast.
6.30-6.45 } Programmes S.B. from London.

Chamber Music and Plays.

OSMOND DAVIS (Violin).
THE KENDALL STRING QUARTET.
KATHARINE KENDALL (Violin).
DOROTHY BROOK (Violin).
DOROTHY JONES (Viola).
EDITH HANSON (Cello).
ANNE MUKLE (Piano).

8.0. THE QUARTET.

Two Movements from String Quartet in

4th. Haydn.

THE LITTLE STONE HOUSE.

By George Colman.

Travis, a Lodging House Keeper.

DORA GREENBY.

Variations, her Servant.

PEGGY ROBERTSMITH.

Antony, a Lodger.

LAWRENCE ANDERSON.

Fora, a Lodger. TRISTAN RAMSEY.

Spiridon, a Stone-mason.

THE LITTLE STONE HOUSE.

A Stranger. GEORGE HAYES.

A Corporal. JAMES HUGHES.

Scene. A small provincial town in Russia.

8.40. OSMOND DAVIS, QUARTET, and

ANNE MUKLE.

Song Cycle, "Lullaby and Terna" (from

A Shropshire Lad.)

Words by A. E. Housman, Music by

Ivor Gurney.

8.0. "THE CHITTERING GATE."

By Lord Dunsany.

Jim, lately a

Burglar. (Both. GEORGE HAYES

In, lately a dead. HOWARD ROSE

Burglar. The Time is the Present.

OSMOND DAVIS.

"It Was a Lover and His Lass."

arr. Rebecca Clarke.

"The Tale of the Two Moors."

arr. Rebecca Clarke.

Come My Own Child. arr. Butterworth.

9.0. THE CHROMATIQUE MIXED VOICE

QUARTET.

MALCOLM FRY (Soprano).

JOS. S. (TNT) (Contralto).

JAMES BRAIN (Tenor).

ROBERT HIRST (Baritone).

THE CHROMATIQUE

"Love Is Meant To Make Us Glad."

E. German.

Soprano Solo.

"A Funny Fellow." Michael Head.

"Song of the Open." F. La Forge.

arr. Songs.

"In a." Lora Barker.

"Some Frenchman's Rose." Aileen Neighbour.

The Chromatiques.

"Far Away" (A Londonberry Air).

R. G. Jore.

Soprano and Contralto Duet.

"A Psalm of Life." Richard Knight.

Contralto Solo.

"Sea Moods." Winifred Catford.

The Chromatiques.

Crown, Crown, Underneath the Moon."

10.0-11.30. Programmes S.B. from London.

WEDNESDAY, August 26th.

6.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-5.0. Programmes S.B. from London.

The Haslemere Festival

Chamber Music.

Under the Direction of

ARNOLD DOLMETSCH, H.

Relayed from

Haslemere Hall.

French Music.

8.0. Basses Dances in G Major for Five Violins.

Pierre Attenand, 15.

Allerande Grave in D Major for Three

Viols and Organ. Henri Dumont, 1657.

Suite in A Major for Treble Viol.

De Cima d'Hercolata, 1776.

"Pleure en D M" for the Viola da

Cello. Marin Marais, 1.00.

Sonata for the Violin in D Major.

J. M. Leclair, 1725.

Suite in G Major for Treble Viol da Gamba

and Harpsichord. Marin Marais, 1626.

Suite No. 33 in F Major for the Harpsi-

chord. Francois Couperin, 1717.

L'Allegro. Leclair.

"L'Allegro"; "Les Satyres."

"L'Allegro" concert. M. or f.

Harpsichord, Violin, and Viola da Gamba.

Jean Philippe Rameau, 1742.

Fugue la Pourquay. "La Cupis".

La Marais.

10.0-10.45. Programmes S.B. from London.

THURSDAY, August 27th.

10.30 a.m.—Weather Forecast.

1.0-2.0. Programmes S.B. from London.

4.0-5.0. Programmes S.B. from London.

6.0-8.0. Programmes S.B. from London.

An International Programme.

SILVIO SIDELI.

THE WIFE OF THE BRIDE.

8.0. THE ORCHESTRA.

March, "Pomp and Circumstance" No. 1.

Overture, "Paisa" (France). L.

SILVIO SIDELI (with Orchestra).

"Viva, Leonora, a pied tuot" ("La

Favorita"). Donchi.

THE ORCHESTRA.

"Valse Triste" (Finland). S.

Three Norwegian Dances. Grieg.

SILVIO SIDELI.

"Vivon Fugitive" (Hercules).

Marcel.

(With Orchestra).

THE ORCHESTRA.

Selection, "I Pagliacci" (Italy) Leoncavallo.

RELAYED FROM THE HOTEL VICTORIA.

10.0-11.30.—Programmes S.B. from London.

FRIDAY, August 28th.

10.30 a.m.—Weather Forecast.

1.0-2.0. Programmes S.B. from London.

4.0-5.0. Programmes S.B. from London.

The Haslemere Festival

at

Haslemere Hall.

Under the Direction of

ARNOLD DOLMETSCH

Relayed from

Haslemere Hall.

English Consorts of

Pavan for Five Viols, No. 1 in F Major.

Thomas Tomkins, c. 1665.

Fantasy in C Major for Six.

Richard Deering, c. 1610.

Pavan and Galliard for Five Viols.

John Dowland, c. 1610.

"Lacrimae Antiquae." Captain J. B. B.

2.0-3.0. Programmes S.B. from London.

9.0. SANCER.

THE ORCHESTRA.

Relayed from the

Grand Hotel Eastbourne.

10.0-10.45. Programmes S.B. from London.

SATURDAY, August 29th.

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-5.0.—Programmes S.B. from London.

8.0-10.0.—Programmes S.B. from London.

10.0-12.0.—Programmes S.B. from London.

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Dundee Programme.

2DE 331 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

2.30.—The 52nd High Maritime Conference Service, Conducted by the Rev JAMES BARR, M.P.

Relayed from the Caird Hall

4.0 (approx.) 5.30.—Programme S.B. from London.

8.15-8.30.—Buckfast Abbey Bells. S.B. from Plymouth.

8.30.—Service conducted by the Rev HENRY DONALD, M.A., of Trinity Congregational Church.

9.0-10.15.—Programme S.B. from London.

MONDAY, August 24th.

3.0-4.30.—The Station Trio. Afternoon Topics.

5.30.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.40.—Programme S.B. from London.

8.0.—Programme S.B. from Glasgow.

9.0.—Programme S.B. from London.

10.45-11.15.—EXPERIMENTAL TRANS.

MISSION FOR AMATEURS.

TUESDAY, August 25th.

11.20-12.30.—Gramophone Records

3.30-4.0.—Programme S.B. from London.

6.0-6.5.—Children's Letters.

8.0.—Programme S.B. from London.

7.40.—Mr THOMAS NICHOLSON, "Wild Nature in Glen Lyon."

8.0.—Programme S.B. from London.

10.15-11.30.—Programme S.B. from Glasgow.

WEDNESDAY, August 26th.

7.0-8.30.—The Station Trio. Afternoon Topics.

Margaret R. Jamieson (Composers)

5.30.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.40-7.35.—Programme S.B. from London.

7.40.—The Rev G. E. FORSLER, "Representative Music."

8.0.—Programme S.B. from Glasgow.

10.0-11.45.—Programme S.B. from London.

THURSDAY, August 27th.

12.0 noon.—Opening of Dundee Flower Show

by the Right Hon. The Lord Lieutenant of Angus, relayed from the Glasgow Central.

1.20-4.30.—Draffen's Tea-Room Orchestra

5.30.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.40.—Programme S.B. from London.

7.10.—D. M. CLIMING SKINNER, or

8.0.—Programme S.B. from Aberdeen.

8.30.—Programme S.B. from Glasgow.

10.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

3.30-4.0.—Programme S.B. from London.

6.30.—CHILDREN'S CORNER

6.4-6.5.—Children's Letters.

6.40-7.40.—Programme S.B. from London.

7.40.—Programme S.B. from Aberdeen.

8.0.—MARY J. DAWSON (Soprano).

"Among the Willows" Montague Phillips

"Mending the Net" Montague Phillips

"What a Wonderful World It Would Be"

FRANCIS FAULKNER (Soprano)

London Merry Air (Soprano)

Spanish Dance (Soprano)

MARY J. DAWSON

Four Old English Songs (Soprano)

D. FAULKNER

11.45-12.0.—Programme S.B. from London.

SATURDAY, August 29th.

3.0-4.30.—The Station Trio. Afternoon Topics.

George S. M. Edward (Violin).

5.30.—CHILDREN'S CORNER

6.0-6.5.—Children's Letters.

6.40.—Programme S.B. from London.

7.40.—"2DE" Sports Corner.

8.0-12.0.—Programme S.B. from London.

Leeds-Bradford Programme.

2LS 346 M. 310 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd.

3.15-5.30.—Programme S.B. from London.

Service

Relayed from

Leeds.

Address by

R. N. B. HULSON, D.S.O., M.C.

9.0-10.15.—Programme S.B. from London.

MON., August 24th, SAT., August 29th.

11.30-12.30.—Concert (Sat.)

1.15-2.45.—Programme S.B. from London.

5.45.—CHILDREN'S CORNER. Uncle Bob's

Story of Scotland.

6.30.—Programme S.B. from London.

6.55.—"The Corner" Drama and Its Ex-

planation by Uncle Bob.

6.40 onwards.—Programme S.B. from London.

TUESDAY, August 25th.

11.40-12.30.—Music.

3.30-4.30.—Wilfred G. Kemp's Centenary Dance

and relayed from the Majestic Theatre, Leeds.

5.45.—CHILDREN'S CORNER. A Musical

and Dramatic Play, by Uncle Max.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.

4.15-5.15.—Signor Calamanti and his Orchestra,

relayed from the Scala Theatre, Leeds.

5.45.—CHILDREN'S CORNER. A Musical

and Dramatic Play, by Uncle Max.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

THURSDAY, August 27th.

11.40-12.30.—Music.

3.15-5.15.—Signor Calamanti and his Orchestra,

relayed from the Scala Theatre, Leeds.

5.45.—CHILDREN'S CORNER. A Musical

and Dramatic Play, by Uncle Max.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

FRIDAY, August 28th.

11.40-12.30.—Music.

4.15-5.15.—The Clifford Essex Band, relayed

from the Grand Hotel, Scarborough.

Conducted by John Fitzgibbon.

5.45.—CHILDREN'S CORNER. Auntie Do's

Story.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

SATURDAY, August 29th.

11.40-12.30.—Music.

4.15-5.15.—The Clifford Essex Band, relayed

from the Grand Hotel, Scarborough.

Conducted by John Fitzgibbon.

5.45.—CHILDREN'S CORNER. Auntie Do's

Story.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

SUNDAY, August 30th.

11.40-12.30.—Music.

4.15-5.15.—The Clifford Essex Band, relayed

from the Grand Hotel, Scarborough.

Conducted by John Fitzgibbon.

5.45.—CHILDREN'S CORNER. Auntie Do's

Story.

6.20.—Children's Letters.

6.55.—"The Corner" The Romance of the

Commonplace, by Uncle Bob.

6.40.—Programme S.B. from London.

8.0-11.30.—Programme S.B. from London.

Belfast Programme.

(Continued from page 364.)

7.0.—WEATHER FORECAST and NEWS.

S.B. from London.

7.25.—LOCAL NEWS.

S.B. from London.

7.40.—WEATHER FORECAST and NEWS.

S.B. from London.

7.55.—LOCAL NEWS.

S.B. from London.

8.0.—WEATHER FORECAST and NEWS.

S.B. from London.

8.15.—BRANSBY WILLIAMS. S.B. from

London.

10.45.—Close down.

SATURDAY.

4.0-5.0.—The "SBE" Trio. E. J. Harris

(Solo Clarinet).

5.30.—CHILDREN'S CORNER.

5.45-6.0.—LOCAL NEWS.

6.1.—WEATHER FORECAST and NEWS.

S.B. from London.

6.15.—LOCAL NEWS.

S.B. from

London.

7.2.—Local News

Programme.

7.25.—TONI FARRELL (Specialty Pianist).

THE STATION ORCHESTRA

WINIFRED CECIL (Singer at the Piano).

THE ORCHESTRA

March, "The Silver Trumpets"

Overture, "The House of the

WINIFRED CECIL

In Syncopated Songs and Improvisations

TONI FARRELL

"Snapping Eyes" Fox trot Toni Farrell

"Some well-known tunes" (with solo)

"Lazy Days" Fox-trot

8.15.—THE ORCHESTRA

"Serenade Lyrique"

8.25.—WINIFRED CECIL

Songs and Monologues at the

TONI FARRELL

Castle Haystack Fox trot

"Some old friends of us"

Chopin, Debussy and Beethoven

10.0.—BALLAD CONCERT S.B. from

Chicago.

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

10.15.—THE SAVOY BANDS. S.B. from

London.

10.30.—BRANSBY WILLIAMS. S.B. from

London.

11.0.—THE SAVOY BANDS. S.B. from

London.

12.0.—Close down.

(Continued from the previous column.)

Nellie (Her Maid) ... LUCY MURRAY

"Dr." Michael O'Flanagan

WILLIAM MACREARY

Scene: Mrs. Beresford's London House.

8.50.—THE TRIO.

Dance of the ...

9.0.—The Alchemist: "The ..."

ALI E. MOXON

"The Willow Song" ... Cateridge Taylor

"The Book of a Passionate Heart"

Montague Phillips

"Evening" ...

9.20.—THE TRIO

"In an Eastern Garden" ...

9.25.—"LOVE IN AN OFFICE"

A Comedy in One Act.

By Edna Godfrey Turner.

Charles Fenwick (a Selection)

WILLIAM MACREARY

corps Latin ...

9.55.—THE TRIO

Selection, "Rose Marie" ...

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

10.15.—THE CLIFFORD ESSEX BAND,

Relayed from the

Grand Hotel, Scarborough.

10.45.—Close down.

(Continued in the next column.)



Convenience!

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CONVENIENCE is one of the greatest demands made by our present age. No one will deny that the illuminating of a room by means of touching a single switch went far in the popularising of electricity as a luminant.

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41, CALL LANE, LEEDS.

Edinburgh Programme.**ZEH 328 M.****Week Beginning Sunday, August 23rd.****SUNDAY, August 23rd.**3.30-5.30.—Programme S.B. from London.
5.15-5.40.—Buckfast Abbey Bells. S.B. from Plymouth.5.40.—Religious Service, conducted by the Rev. G. J. ST. THIRLAND, B.D.
9.0-10.45.—Programme S.B. from London.**MON., August 24th, SAT., August 29th.**3.0-4.0.—CHILDREN'S CORNER.
4.0-4.30.—Programme S.B. from London.

6.40 onwards.—Programme S.B. from London.

TUESDAY, August 25th.

11.30-12.30.—Midday Concert with Greta Hodge (Soprano).

2.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.15-5.40.—Children's Letters.
6.40-7.40.—Programme S.B. from London.
7.40.—Rev. McIntosh Mowat, B.L., on "Happiness."

8.0-11.30.—Programme S.B. from London.

WEDNESDAY, August 26th.3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.15-5.40.—Children's Letters.6.40.—Programme S.B. from London.
7.40.—Mr. J. S. CHISHOLM, B.A., on "The Fall of Bala."8.0.—Programme S.B. from London.
9.0.—Programme S.B. from London.10.0.—Programme S.B. from London.
10.45-12.0.—THE ROMANY REVELERS from the Daneskin Palace de Danes.**THURSDAY, August 27th.**

11.30-12.30.—Transmission of Gramophone Records, and M. Graham (Soprano).

3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.15-5.40.—Children's Letters.6.40.—Programme S.B. from London.
8.0.—Programme S.B. from Glasgow.
10.0-11.30.—Programme S.B. from London.**FRIDAY, August 28th.**3.0-4.0.—The Station Pianoforte Trio.
5.0.—CHILDREN'S CORNER.
5.15-5.40.—Children's Letters.6.40.—Programme S.B. from London.
Songs, Chorals, and Mirth.**DOROTHY KITCHEN** (Mezzo-Soprano).**REGINALD WHITEHEAD** (Bass).**JUPITER MARS** (Entertainer).**THE ROSEY MALE VOICE CHOIR:**

(Conducted by A. F. HIND).

8.0.—THE CHOIR.
"Softly Fall the Shades."
"Hail to the Chief."8.25.—**DOROTHY KITCHEN**
Group of Old French Songs.8.25.—**REGINALD WHITEHEAD**
"The Song of Hyacinth the Cretan" Elliot.
"Love Leads to Battle" ... Buonvisini.8.37.—**THE CHOIR**
Selected Items.8.45.—**JUPITER MARS**
In Selections from his Repertoire.9.0.—**DOROTHY KITCHEN**
"Grabbed Age and Youth" ... Perry.
"When Lovers Meet Again" ...9.12.—**REGINALD WHITEHEAD**
"The Blackbird" ...
"The Lovers' Curse" ... Herbert Hughes.9.24.—**THE CHOIR**
"Three Blind Mice" ... "Chipsy's Laughing Song" ...9.37.—**JUPITER MARS**
"Thanks Be to God" ... Stanley Dickson.
"A Northern Lament" ... May Brahe.9.43.—**JUPITER MARS**
"Arise, O Sun" ... M. Craske Day.10.0.—**JUPITER MARS**
In Selections from his Repertoire.

10.0-10.45.—Programme S.B. from London.

Hull Programme.**6KH 335 M.****Week Beginning Sunday, August 23rd.****SUNDAY, August 23rd.**3.30-5.30.—Programme S.B. from London.
5.15-10.45.—**MONDAY, August 24th.**3.0.—Music relayed from the Majestic Picture House.
4.0-4.30.—Afternoon Topics.4.30-5.0.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40-10.45.—Programme S.B. from London.**TUES., August 25th, THURS., August 27th, and SAT., August 29th.**

3.0.—Herman Dreowski and his Band, relayed from The Spa, Bridlington.

4.0-4.30.—Afternoon Topics.
5.15.—Children's Letters.5.25-6.0.—CHILDREN'S CORNER.
6.40-10.45.—Programme S.B. from London.**WEDNESDAY, August 26th.**

3.0.—Music relayed from the Majestic Picture House.

4.0-4.30.—Afternoon Topics.
5.15.—Children's Letters.5.25-6.0.—CHILDREN'S CORNER.
6.40-10.45.—Programme S.B. from London.7.35.—Royal Horticultural Society Bulletin.
7.40-10.45.—Programme S.B. from London.**FRIDAY, August 28th.**

3.0.—Music relayed from the Majestic Picture House.

4.0-4.30.—Afternoon Topics and Gramophone Records.

5.15.—Children's Letters.
5.25-6.0.—CHILDREN'S CORNER.
6.40.—Programme S.B. from London.7.40.—Mr. J. Y. BROWN, "The Fall of Bala."
Popular Night.**MAUD OGLESBY** (Soprano).
"The Carol Singers" ...
FRED R. YULE (Baritone).
BERNARD CARTEN (Entertainer).
LOUIS GOLDBEN (Synceopated Pianist).
JOHN BIRCH (East Riding Dialect Sketch).8.0.—**LOUIS GOLDBEN**
In Synceopation.8.10.—**FRED R. YULE**
Prologue ("I Pagliacci") ...
"The Carol Singers" ...8.20.—**MAUD OGLESBY**
"Songs My Mother Taught Me" ...
"Just You" ...8.30.—**BERNARD CARTEN**
In Selections from his Repertoire.8.40.—**DORIS B. CHIT**
"The Fuchsia Tree" ...
"The Lovers' Curse" ...8.50.—**JOHN BIRCH**
Mrs. Thelawin's on Heavy Experiences.9.0.—**FRED R. YULE**
"Friend" ...
"The Mistress of the Master" ...9.10.—**MAUD OGLESBY and DORIS B. CHIT**
"Underneath the Trees" ...
"April Morn" ...9.20.—**BERNARD CARTEN**
Stars of the Summer Night ...9.30.—**MAUD OGLESBY**
"The Barque of Dreams" ...9.40.—**LOUIS GOLDBEN** in More Synceopation.10.0.—**WEATHER FORECAST and NEWS**
S.B. from London. Local News.

10.15.—Programme S.B. from London.

10.45.—

Stoke-on-Trent Programme.**6ST 306 M.****Week Beginning Sunday, August 23rd.****SUNDAY, August 23rd.**1.30-5.30.—Programme S.B. from London.
5.15.—9.0-10.45.—Programme S.B. from London.
MONDAY, August 24th.3.30-4.30.—The Capital Cinema Orchestra.
5.15.—5.45-6.0.—"Teens' Corner."
6.15.—DENNIS NEILSON TERRY on "The Days of To Day."6.40-10.45.—Programme S.B. from London.
TUES., August 25th, SAT., August 29th.12.30-1.30.—Midday Concert. (Tues.)
3.0.—Afternoon Topics.3.30-4.30.—The Capital Cinema Orchestra.
5.15.—5.45-6.0.—"Teens' Corner."
6.40 onwards.—Programme S.B. from London.**WEDNESDAY, August 26th.**3.30-4.30.—The Capital Cinema Orchestra.
5.15.—5.45-6.0.—"Teens' Corner."
6.40-10.45.—Programme S.B. from London.**THURSDAY, August 27th.**3.0.—Afternoon Topics.
3.30-4.30.—Gramophone Records of the Week.5.0.—CHILDREN'S CORNER.
5.15.—5.45-6.0.—"Teens' Corner."
6.40-10.45.—Programme S.B. from London.**FRIDAY, August 28th.**12.30-1.30.—Midday Concert.
3.30-4.30.—The Capital Cinema Orchestra.5.0.—CHILDREN'S CORNER.
5.15.—5.45-6.0.—"Teens' Corner."
6.40.—Programme S.B. from London.7.40.—Station Topics.
MARJORIE LAKE (Soprano).
MARION DEAN (Contralto).
CHARLES HILL (Tenor).
FREDERICK SERRA (Bass).
JAMES HOWELL (Bass).
ETHEL MALPAS (Soprano).**NIGEL DALLAWAY** (Solo Pianoforte).
8.0.—**MARJORIE LAKE**
"L'Etoile" ...
"At the Well" ...8.10.—**FREDERICK SERRA**
"O Star of Eve" ...
"Out of the Night" ...8.20.—**NIGEL DALLAWAY**
Romance in F Sharp ...
"Valse en A Majeur" ...
"Et waltz" ...8.30.—**CHARLES HILL**
"The Gentle Mother" ...
"Slowly the Daylight Departs" ...8.40.—**MARION DEAN**
"O My Heart is Weary" ...
"O Don Catala" ("Don Carlo") ...8.50.—**FREDERICK SERRA and JAMES HOWELL**
"The Lord is a Man of War" ("Israel in Egypt") ...
"Handel" ...9.0.—**ETHEL MALPAS**
Recitals.
Song Cycle for Four Voices.9.10.—**NIGEL DALLAWAY**
"The Daisy Chain" ...
"Ragtime Fantasia" ...9.20.—**MARJORIE LAKE**
"Air du Rossignol" ...
"The Blackbird's Song" ...9.30.—**ETHEL MALPAS**
"It Was a Lover" ...
A Few Minutes with Charles De Witt.9.40.—**JAMES HOWELL**
A Few Minutes with Charles De Witt.9.50.—**ETHEL MALPAS**
A Few Minutes with Charles De Witt.10.0.—**ETHEL MALPAS**
A Few Minutes with Charles De Witt.



Any valve will fit your set—any valve. But the Cosmos valve, of all valves, will render the voice of the hidden station with all sympathy and truth. As the strings are to the 'cello, so are the Cosmos Valves to your set.



DE 11 (Full Emitter Type)
12/6

This combines remarkably efficient rectification with good high and low frequency amplification and works successfully on a single 2 volt accumulator or dry batteries.



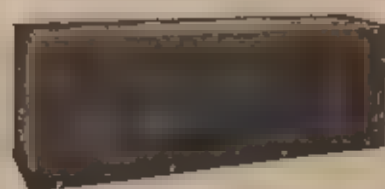
A 45 (High Output Type)
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This type is an excellent "General Purpose" valve which gives brilliant results. It combines the same high and low frequency amplification as the one valve.

TYPE S.P.18. A real two volt power valve. Price 12/6

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Representatives: Metro Vicks Ltd., London, S.W.1



Western Electric 7-Valve Supersonic Receiving Set

THIS Supersonic Heterodyne Receiving Set is the aristocrat of the Western Electric Economy Series of Radio Instruments

It contains seven Wecovalves, and operates with a Frame Aerial, which, together with a Battery Box and head-receivers, form the complete equipment.

It should be noted that, being a Frame Aerial Set, the whole equipment is portable and can be taken from room to room

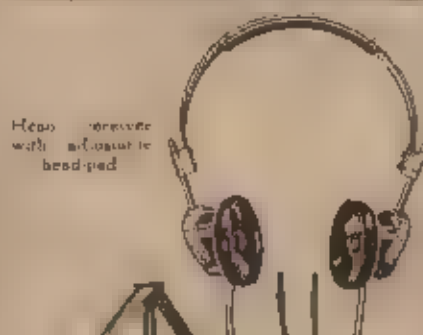
The No. 44002 set is designed for head-receiver reception, but can be used in conjunction with a power amplifier for operating Loud Speakers

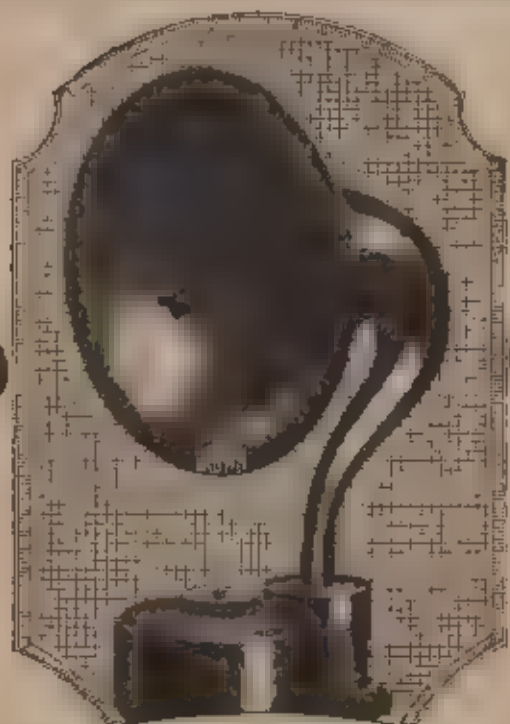
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CRYSTAVOX

**Daventry's immense power
puts thousands of Crystal users
within easy Loud Speaker range**

Try this test:

Due to the wide variation of local conditions it is not possible to guarantee that every Crystal Set will work a Crystavox. The test is this: Tune into greatest strength and hold the Headphones 12 inches from the ear. If the signals are still heard your Set is sufficiently powerful to operate a Crystavox.

WITHIN 75 to 100 miles from Daventry thousands of Crystal users are now hearing the best of the Loud Speaker results direct from their sets by means of the Crystavox. Here is a super-sensitive Loud Speaker which, for purity of tone and compact appearance, is absolutely unvalued. In fact it requires no special arrangement, just a short length of cable to connect it to the headphones and you will obtain a volume of sound sufficient to fill the entire room. No technical skill is required. Think what this means to you: as time goes on and you can induce the best and speaker reproduction to a high degree, but hear you are. Any member of the family can use it. A simple mechanism, 1200 square inch, this machine.

For those fortunate to live within easy reach of a Broadcasting Station, the use of a Crystavox with a Crystal Set is by far the cheapest, most reliable and most economical method of enjoying Wireless.

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Crystal Loud Speaker



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Plymouth Programme.

5PY 338 M.

Week Beginning Sunday, August 23rd.

SUNDAY, August 23rd

8.30-9.30 Programme S.B. from London
 8.45-9.15 The 1000 Feet Race S.B.
 to other stations

8.30-10.45. — Programme S.B. from London

MON., Aug. 24th, WED., Aug. 26th.

11.30-12.30. Gramophone Records.
 3.30-4.30. Ernest Mangum and his Orchestra
 the New Patagonia Co.
 5.0-6.10. CHATLAIN'S CORNER
 6.40-10.45. — Programme S.B. from London
 7.40. Mr. ANTHONY BLOCHETT. "Swindon"

TUESDAY, August 25th.

8.30-9.30. Ernest Mangum and his Orchestra
 8.45-9.15. The 1000 Feet Race
 5.0-6.10. CHATLAIN'S CORNER
 6.40-10.45. — Programme S.B. from London
 7.40. Mr. ANTHONY BLOCHETT. "Swindon"

THURSDAY, August 27th.

8.30-9.30. Ernest Mangum and his Orchestra
 8.45-9.15. The 1000 Feet Race
 5.0-6.10. CHATLAIN'S CORNER
 6.40-10.45. — Programme S.B. from London
 7.40. Mr. ANTHONY BLOCHETT. "Swindon"

FRIDAY, August 28th.

8.30-9.30. Ernest Mangum and his Orchestra
 8.45-9.15. The 1000 Feet Race
 5.0-6.10. CHATLAIN'S CORNER
 6.40-10.45. — Programme S.B. from London
 7.40. Mr. ANTHONY BLOCHETT. "Swindon"

Old Masters.

8.30. WINIFRED BRIGHT and QUEENIE SPOONER
 8.45. CLARA KORTH
 8.55. Should He Tipbrant? H. R. Bishop
 My Looking is on the Old
 17th Century
 Names and Songs
 8.30. WINIFRED BRIGHT
 8.45. CLARA KORTH
 8.55. Should He Tipbrant? H. R. Bishop
 My Looking is on the Old
 17th Century
 Names and Songs
 8.30. WINIFRED BRIGHT
 8.45. CLARA KORTH
 8.55. Should He Tipbrant? H. R. Bishop
 My Looking is on the Old
 17th Century
 Names and Songs

New Plays.

8.30. THE TELL-TALE Eric Morden
 8.45. GWEN YRSCHOYF
 8.55. ERIC MORDEN
 Period—Present Day
 Interlude
 8.30. HARRY GROSE will Entertain
 8.45. GWEN YRSCHOYF
 8.55. ERIC MORDEN
 Period—Present Day
 8.30. HARRY GROSE will Entertain
 8.45. GWEN YRSCHOYF
 8.55. ERIC MORDEN
 Period—Present Day
 8.30. HARRY GROSE will Entertain
 8.45. GWEN YRSCHOYF
 8.55. ERIC MORDEN
 Period—Present Day

(Continued in column 1, page 399.)

Another Wireless Record!



Another radio achievement by Mr. Gerald Marcuse—made possible by THE VALUES BACKED BY THE NAMES

MARCONI & OSRAM

DAYLIGHT COMMUNICATION
 with MOSUL in IRAK

(A distance of over 2,300 miles)
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Are you searching the ether for record-breaking distance reception? Are you seeking purer, fuller tone and clear-cut selectivity? Then follow the lead of this well-known experimenter in your valve selection.

Profit by the
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 of those
 who know

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IF you would separate Radio Paris from 5XX, 2LO from Cardiff and so on up and down the scale... if your local station is too "high-brow" this evening or too "low-brow" as the case may be... you want an Ericsson WAVE TRAP.



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The Significance of the Marking

The B.T.H. Monogram on a valve means a great deal to the buyer. For one thing, it signifies an exceedingly high vacuum produced by a special B.T.H. process. It means a valve which has been thoroughly tested in every respect before leaving the factory. Above all, it signifies a valve of great sensitivity, absolutely free from distortion—a valve which will last longer and give much better results than "soft" foreign (or English) valves.

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Heater voltage	4.5 v		
Max. a.c. current	0.15 a		
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Max. a.c. current	0.15 a		
Type B 5	each		
Heater voltage	2.5 v		
Max. a.c. current	0.15 a		
POWER AMPLIFYING VALVES			
Type B 4	each		
Heater voltage	2.5 v		
Max. a.c. current	0.15 a		
Type B 6	each		
Heater voltage	2.5 v		
Max. a.c. current	0.15 a		
Type B 7	each		
Heater voltage	2.5 v		
Max. a.c. current	0.15 a		

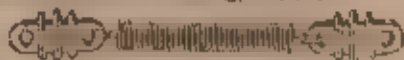


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THE CLIMAX RADIO EARTH the low-loss DIRECT TUBULAR EARTH. Far better than the old-fashioned water pipe or gas-pipe earth. Ready for use. Easily fitted. Maximum efficiency. Length approx. 30 in. Price 5/-

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THE NEW CLIMAX AERIAL INSULATOR (Registered Design No. 208710). This is the standard Climax insulator. It is made of high quality porcelain and is designed to withstand the most severe weather conditions. It is the only insulator of its kind in the world. Price 1/-

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The Efescaphone Wireless Receiving Sets are ideal for general family use, for they are not only simple to operate, but soundly constructed throughout. With the model illustrated you can tune in the High-Power Station by the turn of a switch, without the addition of extra coils. This is the kind of set that should find a place in every home, for there is endless and ever-ready enjoyment in it.

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are sold by all wireless dealers, and electricians, at prices down to £2 8 0 for a crystal set complete with headphones and aerial outfit. Send to-day for the complete catalogue of Efescaphone sets—it is free and full of interest.

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Four valve receiving set with wave-length range covering both British and Continental Broadcasting Stations. Gives perfect loud speaker reception up to 1000 ft. Range with headphones, fit to suit a handsome portable mahogany case with the set enclosed. Price complete with accessories **£39** except valves.

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This Black Box Shoe is made on handsewn principle in Barratts' model factory by Northampton's best craftsmen. It has extended heel seat, prime solid English leather sole of medium weight, and smooth sound leather inside, making it a delightfully easy shoe for walking. The style is an exclusive Barratt model, embodying the best features of Northampton work so much admired by good judges of footwear everywhere. Smart, jaunty round toe and Oxford cut upper, giving close ankle fitting.



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21/-

Order by Post
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State size and width wanted and give No. 1653. Send 6d. to W. Barratt & Co., Ltd., 9, Footshape, Northampton. We will send you a complete catalogue of shoes and boots. If you order direct to us, we will send you a special discount of 10% on all shoes and boots. If you order through a dealer, we will send you a special discount of 5% on all shoes and boots. If you order through a dealer, we will send you a special discount of 5% on all shoes and boots.

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The Baby Loud Speaker WITH THE "GROWN-UP" VOICE

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The demand for greenfly, we shall read among trade notes, grows brisker every day, and rose-growers everywhere are giving away their sprayers and concentrating on the production of a good supply of these profitable little pests. There seems no doubt that the show of the future will judge the roses, not by their blooms, but by their merits as a diet for aphides.

Again, those who have ever had the misfortune to sit on an ants' nest will be glad to hear that such a mishap can now be turned to profit. As an example of industry and organization, such nests command a high price among business colleges and those engaged in inculcating moral principles among the young.


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cannot leak, have great mechanical strength, are non-inflammable and have a handsome appearance, their finish resembling polished ebony. They do not require a separate case, being entirely self-contained. Each Battery has connections for 2, 4, or 6 volts and covers include Lid and strong Leather Carrier.

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Actual Capacity given at 10 hr. rate of discharge.

The LUCAS MOTOR-CYCLE PROJECTOR SET No. 462



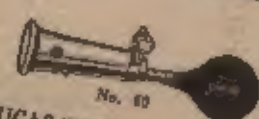
is a highly efficient set fitted with a special Margin Lens Mount which gives a very powerful penetration light.
Lens Final 1/2 in.

Price Complete Set 63/-

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LUCAS "KING of the ROAD" MOTOR-CYCLORNS



give a pleasing note which is unequalled for effectiveness and carrying power.

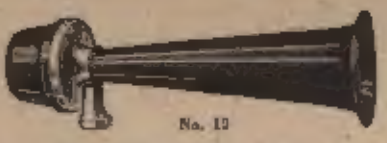
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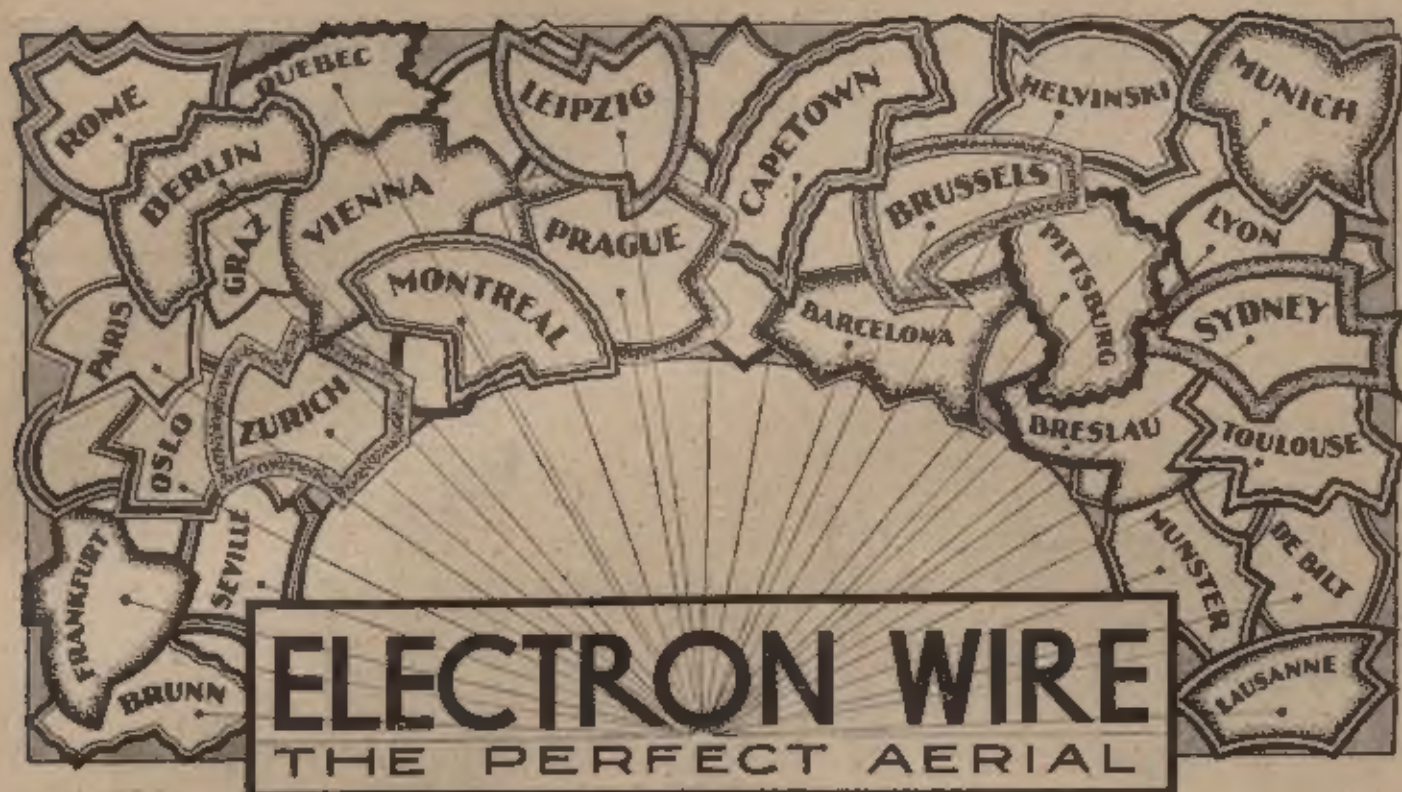
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